

THE ATHENAEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 4554.

SATURDAY, FEBRUARY 6, 1915.

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CONTENTS OF FEBRUARY NUMBER.

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THE EMPIRE AFTER THE WAR. Vance Palmer.

CIVILIANS AND MARTIAL LAW. Egerton Beck.

THE AUTONOMY OF POLAND AND LITHUANIA.
J. Gabrys.

THE WAR IN FRANCE:

V. AFTER SIX MONTHS OF WAR. Paul Parsy.

THE WARRIOR IDEAL. R. A. Scott-James.

OBITER DICTA. The Editor.

POETRY. By Herbert Heron, G. M. Faulding, Thomas
Walsh, John Drinkwater, Anna Bunston, W. K.
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NOTES AND QUERIES.

THIS WEEK'S NUMBER (February 6) CONTAINS—

NOTES:—English Records in Aleppo—Bibliography of Histories of Irish Counties and Towns—Old Medical Books: their Value to Genealogists—Archbishop Bancroft's Birthplace—House of Normandy—Smoking in the Army—"Tundish"—Funnel—Mortality among Baronets—Parker Family of Gloucestershire—Dickensiana—Huguenot Marriage Customs.

QUERIES:—"Starvation"—Eighteenth-Century Political Ballads—The Order of Merit—"Guide to Irish Fiction"—Elbée Family—Heraldic: Foreign Arms—Author Wanted—Biographical Information Wanted—Harrison=Green—"Scots"—"Scotch"—Source of Quotation Wanted—Clerical Directories—Alleged Survival of Ancient Pelasgic—Elizabeth Cobbold's Descent from Edmund Waller—Reference Wanted—"Conturbantur Constantinopolitani"—Antonio Vieira—Col. John Rutter—"Wastrel"—Waste Land—Packet-Boat Charges—"Roper's news": "Duck's news"—Grange Family—Ichabod as an Explanation—Old Etonians.

REPLIES:—"The Theatre of the World"—Luke Robinson, M.P.—"Jacob Larwood"—Rev. Lewis Way—Thomas Bradbury, Lord Mayor—Our National Anthem—Words of Poem Wanted—"Gazing-room"—Source of Quotation Wanted—Starlings taught to Speak—Names on Coffins—Marsack—Edward Gibbon Wakefield—"Wangle"—Apollo of the Doors—Lord: Use of the Title—English Prisoners in France—Tailor's Hell—Adjectives from French Place-Names—Cardinal Ippolito dei Medici—Onions and Deafness—Andertons of Lostock and Horwich.

NOTES ON BOOKS:—"Materials for the History of Wellington in the County of Somerset"—"Calendar of State Papers, Foreign Series, 1583-4"—"Old Roads and Early Abbeys"—"Nineteenth Century"—"Cornhill."

LAST WEEK'S NUMBER (January 30) CONTAINS—

NOTES:—The Cathedrals of Soissons and Laon—Wordsworth and Shelley—Holcroft Bibliography—Inscriptions in the Ancien Cimetière, Mentone—Maria Catherine, Lady Blandford—Renton Nicholson—"Lutheran"—"Porphyrogenitus"—Mortimer's Market, Tottenham Court Road.

QUERIES:—Cogan's Edition of Addison—Dufferin's 'Letters from High Latitudes'—Bonington: Picture of Grand Canal, Venice—Copying-Pad—George III. Medal—The Great Harry—Woodhouse, Shoemaker Poet—"Guide to Irish Fiction"—Authors of Poems Wanted—Richard Neve—Authors of Quotations Wanted—"Quay": "Key"—Marble Hall, Hereford—Families of Kay and Key—Biographical Information Wanted—Sacrifice of a Snow-White Bull—Perthes-les-Hurlus—Ayrton Light at Westminster—"Petit Roi de Péronne"—Craniology.

REPLIES:—Black-bordered Title-Pages—Dartmoor—Beamish—Names on Coffins—"Cole": "Coole"—Warren Hastings—"Chickweed without Chickweed"—Contarine—Henrietta Maria's Almoner—Emblem Ring of Napoleon—E. Armitage—Farthing Stamps—"Fight at Dame Europa's School"—Crooked Lane—Mercers' Chapel—"Brother Johannes"—"Forwhy"—Arms in Hatherage Church—Horse on Column in Piccadilly—Xanthus, Exanthe—Scarborough Warning—Print of Gunpowder Plot Conspirators—"Sound as a roach"—France and England Quarterly—Analogy to Sir T. Browne—Sovereigns as Deacons—Gragentius Archiepiscopus Tephrensensis—Dibdin and Southampton—Regent Circus.

NOTES ON BOOKS:—"The Aberdonians, and Other Lowland Scots"—"Edmond Hawes of Yarmouth, Massachusetts"—"The Edinburgh Review"—"The Quarterly Review"—"The Antiquary."

THE NUMBER FOR JANUARY 23 CONTAINS—

NOTES:—John Pritchard, a Shropshire Solicitor—Walker the Ironmonger's Literary Frauds—Family Portraits at Easton Mauditt—"The Marseillaise"—St. Thomas's Church, Regent Street—"Wangle"—English Prisoners in France in 1811—"By hook and crook"—Tichborne Street—"Pole"—"Pool"—"Shot-window."

QUERIES:—Inverness Bibliography—Eighteenth-Century Physician on Predestination—"Guide to Irish Fiction"—Onions and Deafness—Deaf and Dumb Alphabets—Thomas Thoroton—Edward Gibbon Wakefield—Charles Wesley—Starlings taught to Speak—Our National Anthem—Old Maps of Lancaster—Oldest Business-House in London—Source of Quotation Wanted—Cromwell Query—Thomas Chapman—Elizabeth Tyson—Assonance in Names of Twins—Sabellicus: MSS. Sought—Old Etonians—"Ave Maris Stella"—Apollo of the Doors.

REPLIES:—Luke Robinson, M.P.—"The Clubs of London"—Name of Play Wanted—The Krupp Factory in 1851—Amphillia Washington—East Anglian Families: Elizabeth Stainton—Medallic Legends—Notes on Words for the 'N.E.D.'—"Over the hills and far away"—Oliver Cromwell of Uxbridge—Southey's Works—France and England Quarterly—Old Irish Marching Tunes—Andertons of Lostock and Horwich—"Thirmuthis," Christian Name—Authors Wanted—Names on Coffins—"All's Well that Ends Well"—Hotten's 'Slang Dictionary'—Robinsons of Hinton Abbey, Bath—Retrospective Heraldry—"Boches"—Barlow.

NOTES ON BOOKS:—"Aberystwyth Studies"—"Select English Historical Documents of the Ninth and Tenth Centuries"—"Bibliography of the Works of Dr. John Donne"—"Miscellanea Genealogica et Heraldica"—"The Library Journal."

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SATURDAY, FEBRUARY 6, 1915.

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LITERATURE

A Grammar of the Greek New Testament in the Light of Historical Research. By A. T. Robertson. (Hodder & Stoughton, 20s. net.)

The author says in the first sentence of the first chapter of this book that "perhaps the ideal grammar of the New Testament Greek may never be written." He devotes the chapter to a general consideration of the new material which must now be used by grammarians. Under this heading are to be reckoned, for example, matter in the Greek inscriptions, and also the papyri and ostraca. Regarding recent researches in Greek and Aramaic, it is said that the most startling result is the decrease of emphasis upon Hebraisms in New Testament style. At the close of the chapter the interesting assertion is made that

"the New Testament Greek is now seen to be not an abnormal excrecence, but a natural development in the Greek language; to be, in fact, a not unworthy part of the great stream of the mighty tongue."

In the third chapter Prof. Robertson deals with the *κοινή*, showing that the word *κοινή*, *sc. διάλεκτος*, means common language or dialect common to all. He points out that there is no uniformity in the use of the word to describe the Greek that prevailed throughout Alexander's empire and became the world-tongue. While one author speaks of *ἡ κοινή* or *ἑλληνική διάλεκτος*, another suggests the term Pan-Hellenic or New Attic for the universal Greek. Prof. Robertson would accept the term Hellenistic Greek, in so far as it means Greek spoken by Hellenists differing from Hellenes, or pure Greeks. Krumbacher's distinction is rejected as arbitrary. He applies Hellenistic to the vernacular, and *κοινή* to the conventional literary language of the time. Hatzidakis and Schwyzler, on the other hand, include in the *κοινή* both the literary and the

spoken language of the Hellenistic time, and this usage is followed by the author. Dealing with the origin of the *κοινή*, he speaks of the triumph of the Attic dialect, and shows that even in Asiatic Ionia its influence was felt. He goes on to say that

"the Attic vernacular, sister to the Ionic vernacular, was greatly influenced by the speech of soldiers and merchants from all the Greek world. Attic became the standard language of the Greek world in the fifth and the fourth centuries B.C."

He contends that as the literary Attic lived on in the literary *κοινή*, so did the vernacular Attic, with many changes, in the vernacular *κοινή*. Attention is drawn to the fact that but for the conquests of Alexander there might have been no *κοινή* as a world-speech. He did no violence to the customs and language of the conquered peoples, but it was inevitable, according to the author, that the Greek should become the *lingua franca* of the world of Alexander and his successors. It is unfortunate, however, that no attempt is made to show why this effect of Alexander's conquest was inevitable; and, however true the statement may be that "the successors of Alexander could not stop the march toward universalism that had begun," it is an assertion, and not an explanation. The writer is on firm ground when he explains that what is called *ἡ κοινή* was a world-speech, and not merely a general Greek tongue among the Greek tribes. Inscriptions testify to the spread of the *κοινή* over Asia, Egypt, Greece, Italy, and Sicily, and it was in such general use that decrees of the Roman Senate and imperial governors were translated into the world-language. Further, in this connexion, there is significance in the fact that St. Paul wrote in Greek to the Church at Rome, and that the 'Meditations' of Marcus Aurelius, a Roman emperor, were written in Greek.

Special importance belongs to the chapter which deals with the place of New Testament Greek in the *κοινή*. As is explained, the New Testament is chiefly in the vernacular *κοινή*, and this fact is described as a recent discovery, "for the Purists held that the New Testament was in pure Attic, while the Hebraists explained every peculiarity as a Hebraism." It is interesting to note how recent research has set at naught such a statement as that of Jowett, who some forty years ago said: "There seem to be reasons for doubting whether any considerable light can be thrown on the New Testament from inquiry into language." Prof. Robertson contends, as Blass did, that the language of the New Testament is, on the whole, such as was spoken by men of the lower social class, and not such as was used in literature. He guards against the idea that the writers were mere purveyors of slang and vulgarisms, and maintains that, while their language is that of the people, it is used with a dignity, restraint, and pathos far beyond the trivial nonentities frequent in the papyri. Though the New Testament language is mainly that of the people,

there is marked evidence of literary style in, for example, the introduction to St. Luke's Gospel, the Book of the Acts, and the Epistle to the Hebrews. Very properly the Semitic influence is discussed. The question is, in the words of Prof. Robertson, "whether the New Testament Greek is wholly in the *κοινή*, or whether there is an appreciable Semitic colouring in addition"; and the very cautious statement is made that there is something to be said on both sides of the question. For the answer we have material from the papyri and inscriptions. Many words and idioms once supposed by certain scholars to be Hebraisms are now known to have been current in the vernacular *κοινή*. Among the instances given is that of *προσενχί*. It can no longer be taken as a word of Jewish formation for a Jewish place of prayer, since it appears in a Ptolemaic inscription in Lower Egypt in the third century B.C. We are told that a full list of the words and phrases that can no longer be called Hebraisms would be formidable, and the list is growing continually; yet it is maintained that there are Hebraisms sufficient to be noticeable and appreciable, but insufficient to make Hebraic Greek or a peculiar dialect. Attention is drawn to the fact that the LXX., though "translation Greek," was a translation into the Alexandrian vernacular, and "one can but wonder if the LXX. did not have some slight resultant influence upon the Alexandrian *κοινή* itself." It is to be noted, however, that Hebrew was not a living language when the New Testament books were written, though it was read in most of the synagogues of Palestine, and must have given dignity of style and simplicity of expression to the spoken speech. The co-ordination of clauses,

"so common in the Hebrew, is not confined to the Hebrew, but is certainly in marked contrast with the highly developed system of subordinate sentences of the Greek. But this paratactic construction is partly Hebraic and partly colloquial. The total absence of extended indirect discourse is a case in point also. Compare the historical books of the New Testament with Xenophon and Thucydides. Likewise the frequent use of *καί* and the sparing use of particles may be mentioned. The pleonastic use of pronouns like *ὅν οὐδεὶς δύναται κλείσαι αὐτήν* (Rev. iii. 8) finds an occasional parallel in the papyri, but none the less its frequency in the New Testament is due to the Hebrew."

These instances are but examples of what is, in Prof. Robertson's judgment, Hebrew influence on New Testament Greek. A list of the words in the New Testament known to be Hebrew, and not Aramaic, is furnished, and in the list are *ἀλληλουία* and *ἀμήν*.

A section of chap. iv. of this book is devoted to Aramaisms. It is represented that New Testament grammars have usually blended the Aramaic with the Hebrew influence. Prof. Robertson takes it as proved that Jesus and the Apostles spoke both Aramaic and Greek and read Hebrew. There is certainly no doubt regarding the speaking of Aramaic,

Among the Aramaic words found in the New Testament are ἀββά, Ἀκελδαμάχ, and Βεελζεβούλ; but, apart from names, there are Aramaisms of syntax. References are given to certain authors. The suggestion of Wellhausen, for example, is quoted, that εἰς καθ' εἰς (Mark xiv. 19) is a hybrid between the Aramaic εἰς εἰς, though this is an old Greek idiom, and the vernacular (κοινή) καθ' εἰς. We are told that there are nine authors of the New Testament, and six of them, viz., Mark, Matthew, James, Peter, Jude, John, were probably Palestinian Jews, and they are the very ones who reveal the Semitic mould of thought. Of the Gospel of St. John it is said that the tone is that of a noble Jew, and the impression of the book is Semitic; while the Apocalypse has minor Hebraisms and many grammatical idiosyncrasies which remind one of the LXX.

A very pertinent question is asked: Was there a Christian addition, if there was no separate Biblical Greek, not to say a special Christian Greek? Prof. Robertson knows how to put questions, and in answering them he gives quotations, however much they may be opposed to one another, from writings of well-known scholars. He does not fail to cite authors to answer the question regarding the Christian addition, but it is shown that the influence of Christianity is lexical rather than grammatical, though note is made of expressions such as ἐν Χριστῷ, ἐν κυρίῳ. The remark is made that the lists of ἀπαξ εἰρημένα require severe sifting, and that these must be very small. Certain words, such as ἀντίχριστος, ἑτεροδιδασκαλεῖν, εὐαγγελιστής, spring out of the Christian enterprise; but most important of all is the fact that certain words bear new connotations. Examples of these words are ἀγάπη, ἀγάψω, ἄγιος, ἀδελφός.

In the last section of chap. iv., to which we have given attention, it is shown that New Testament Greek is illustrated by the modern Greek vernacular.

"Apart from ecclesiastical terms [Prof. Robertson says] there is a striking likeness at many points between the vernacular κοινή and modern Greek vernacular, though modern Greek has, of course, Germanic and other elements not in the κοινή."

The second part of this work is devoted to Accidence, including word-formation, the declensions, &c.; while in the third part, Syntax, the subjects considered are, for example, the sentence, the cases, adverbs, prepositions, and adjectives. At the beginning of the book there is a "list of works most often referred to," and it is no exaggeration to say that these works number hundreds. Reference is made to them, and to some of them very often; but for all useful purposes the quotations could have been reduced. The habit of reference is almost a vice in the author; and it may be said that he leans on others when he ought to stand upright. It is evident that he has read much; but much reading has made him weak, so that he relies on the judgments and opinions of others rather than on his own.

POETS FROM OVERSEAS.

WAR and poetry, except in the "war-poems" of which we have seen lately so many examples, are hard to reconcile one with another. The thoughts and rhymes in the poet's mind accumulate until the dust lies thick upon them; and a like fate is apt to befall his books piled high on the critic's table. So it is that we have an accumulation of over fifty volumes of all sorts and sizes—the verse of the last few months; verse of every kind—subjective, devotional, tributes to pagan worship, romance, travel, the open air, peace in the spring-time, or the long days of summer. The greater part of this collection is native born, written and published in this country; but a notable proportion is from overseas, revealing a flavour and tone foreign to our London or country singers, and a knowledge of movement and wide spaces in the outlands in contrast to our own more settled spirit that fixes upon some quiet home scene, analyzing it phase by phase and contour by contour in all its tones of subdued light and shade. That contrast is exactly expressed by Miss Mackellar in 'The Witch-Maid, and Other Verses':—

The love of field and coppice,
Of green and shaded lanes,
Of ordered woods and gardens,
Is running in your veins;
Strong love of grey-blue distance,
Brown streams and soft, dim skies—
I know, but cannot share it;
My love is otherwise.

An opal-hearted country,
A wilful, lavish land—
All you who have not loved her,
You will not understand.

The poem quoted is from first to last descriptive, as is the author's 'Colours of Light':—

Golden wattle, and golden broom,
Silver stars of the rosewood bloom;
Amber sunshine, and smoke-blue shade:
Opal colours that glow and fade.

Shades that feel like the beat of drums
Or like organ notes in their rise and fall—
Purple and orange and cardinal,
Or the peacock-green that turns soft and slow
To peacock-blue as the great stars show.

Her 'Canticle' is again a broad epitome of nature and creation in full

The Witch-Maid, and Other Verses. By Dorothea Mackellar. (Dent & Sons, 3s. 6d. net.)

You and I. By Harriet Monroe. (Macmillan & Co., 5s. 6d. net.)

Sword Blades and Poppy Seed. By Amy Lowell. (Same publishers, 5s. 6d. net.)

The Three Kings, and Other Verses. By Will Lawson. (Milford, 3s. 6d. net.)

Bush Songs and Oversea Voices. By A. Safroni-Middleton. (John Long, 5s. net.)

From the Outposts. By Cullen Gouldsbury. (Fisher Unwin, 3s. 6d. net.)

Dramas and Poems: Second Series. By Maurice R. Keesing. (Elliot Stock, 6s. net.)

Hernando de Soto. By Walter Malone. (Putnam's Sons, 12s. 6d. net.)

Barricades. By Louis How. (Boston, Sherman, French & Co., \$1.)

The Sharing. By Agnes Lee. (Same publishers and price.)

Undine: a Poem. By Antoinette de Coursey Patterson. (Philadelphia, Fisher & Co., \$1.25.)

play, too rapid for subtlety of moods, worshipped through pain as through pleasure, for their hardships as well as their luxuries. This is expressed, more concisely, in 'The Explorer':—

Had I been Adam in Eden-close,
Never was wall so high
Could keep me out of the lean brown earth
Though it might reach the sky!

Something of this breadth is apparent in Miss Harriet Monroe ('You and I'), who feels the energy that will not be chained by space or time: perhaps she finds her best theme in the Panama Canal:—

O lazy laughing Panama!
O flutter of ribbon 'twixt the seas!
Pirate and king your colors wore,
And stained with blood your golden keys.

She calls it

the world's last wonder,
The thing not made with hands.
Our steel beasts gnaw asunder
The locked and laboring lands.

A like energy is evident in many of her phrases, and she has a knack of these:—

London, stony London,
Gray storehouse of the heaped-up centuries,
Of hidden sins and valors, locked-in joys;
London the empire-hearted, grave with cares
Under her tawny sky that dulls the sun.

This view of the world at large does not, however, make for technique; it will even spurn such bonds, and the result jars at first on a reader accustomed to careful rhymes and well-fitted stanzas.

Miss Lowell, for example, the author of 'Sword Blades and Poppy Seed,' produces that effect in her 'London Thoroughfare' and 'Astigmatism,' where she strings together many words, delicately and with taste, but in no strict metrical order. She redeems this slackness, however, by such lines as these:—

They soothe us like a song, heard in a garden, sung
By youthful minstrels, on the moonlight flung
In cadences and falls, to ease a queen,
Widowed and childless, cowering in a screen
Of myrtles, whose life hangs with all its threads
Unstrung.

But Miss Lowell has a preference for the unusual; it is a fight between delicacy and breadth, in fantastic and varying episodes. Nothing else can explain the effects—now simple and charming, now variegated and almost repellent—of a poem like 'The Book of Hours of Sister Clothilde.' The subject might attract many poets, but the treatment is trans-Oceanic, not of Europe, kaleidoscopic in its haste and variety; and in other pieces, such as the 'Tale of Starvation' and 'The Foreigner,' it has unimpeded play.

Free play is the key-note of Mr. Will Lawson's work, but without fantasy; he chooses in 'The Three Kings' the sea and the ships that go through it, the mountain ranges climbed by the struggling engine, the air vibrating to the invisible whirling screw of the aeroplane. These he personifies, as might a savage seeing a dynamo for the first time and doing *poojah* to it. For him battleships are great living entities

Chaffing each other for deeds in the fray,
Laughing guttural laughter.
Waves flogged them ahead, astern and abeam—
Great billows lifting and arching;
But they came through under easy steam
Like lordly, lounging elephants marching.

He shows the keen joy of the warrior in their destructive power :—

There had been more work for surgeon and priest
Had the range been something shorter;

the relish—it may not be humane, but it is deeply human—in swift, skilled vengeance by night :—

Back to our forts the destroyer crept,
As the dawn rushed in a-flame :
Her stacks were blistered, her decks sea-swept,
But she licked her lips as she came ;
And she took her place where her comrades slept,
Like a hound that had killed its game.

But behind all these things he sees the man. As a writer pointed out (in a weekly paper a few days ago), things are made for men, not men for things—that is, at least, the British view as against the Prussian obsession; and Mr. Lawson feels this when he portrays the engine-driver, the stoker, the gunner, the mother's son, whoever and wherever he be, who works in the world for the joy of work and the conquest of things; the wider his world, the keener is his sense of its greatness.

Mr. Safroni-Middleton in his 'Bush Songs and Oversea Voices' is characteristic again of the outlands; he has no time for anything but headlong, crowded description of far-away islands and great tracts of bushland sparsely peopled, but relentlessly attacked by the sundowner, the beachcomber, and every one who dares to tramp the world in its width; to these he gives his attention, sparing only a moment here and there to more peaceful phases of life. Even in these he is full-blooded: 'The Bridal Night' might well have been subjective in other hands, but for Mr. Safroni-Middleton even the strength of virginity loosed to marriage is swamped in the immensity of the outer world.

Mr. Gouldsbury's 'From the Outposts' is English, the work of a "singer in exile," and so, perhaps in spite of himself, he is at times imitative. His first poem, 'To England from the Outposts,' is in debt to Mr. Kipling to a notable degree, and the same influence is apparent in other pieces. His 'Bush Ballads' have a more personal note: 'On the Road' (a soliloquy by an African native) is good, as is 'The Bachelor's Dog,' who proclaims his resentment at his master's forthcoming marriage.

From a perusal of the 'Dramas and Poems, Second Series,' of Mr. Keesing, we should suppose him to be a dilettante who chooses subjects one after another, and treats them at leisure and full length in a somewhat classic style. For example, he versifies, not unsuccessfully, the old tale of 'The Caravan'; he likes such musical comedy as is shown in his 'Abu Bakar'; and he tackles historical drama. The shorter pieces are agreeable, but have the limits of "occasional verse."

Mr. Malone is far more enterprising; he has taken the story of 'Hernando de Soto,' and has made of it no fewer than 590 pages of verse, with a long preface and many notes. He has good passages on the strange lands about Darien, the funeral of Atahualpa, the depths of the ocean, the old gods of the North. These show an

excellent command of verse and of words—and descriptive power of high merit; but he admits annoying lapses of language.

Mr. Louis How in his 'Barricades,' and Miss Agnes Lee in 'The Sharing,' have but little of the "overseas" touch: they write about pictures in galleries, legends, travel-scenes in Italy, and the like. Mr. How's best pieces are 'In the Chestnut Grove' and 'For a Picture by Arthur Davies'; the latter has a touch of the late lamented "Yellow Book" which is pleasing. Miss Lee records a legend of Assisi in simple and effective verse, and writes some good lines 'To a Garrulous Friend.'

We only mention one more "overseas poem," 'Undine,' in order to record the unique view taken by the author—Miss Antoinette de Coursey Patterson—that De la Motte Fouqué (whose charm she has felt since her earliest childhood) has "somewhat overcrowded the stage." She has therefore written

"this poem, narrowing the number of characters to the fewest possible, while realizing that all that was best in the verses was due primarily to M. Fouqué."

Here we cordially agree with her. Many admirers of Fouqué will, we fear, go further, and say that more emphasis should be laid on what is his and what is not. Such lines as

I knew that thou wert making game of me,
OR

Undine, thou art a most unruly child !
Go to thy room, and do not thou appear
Again 'til thou hast curb'd thy temper wild,
are hardly a tribute either to the creator of Undine or to poetry in general. Miss Patterson has chosen a dangerous path, and has not walked in it without frequent stumbling.

Canadian Essays and Addresses. By W. Peterson. (Longmans & Co., 10s. 6d. net.)

THE Principal and Vice-Chancellor of McGill University approaches the public in a tone of apology for the republication of essays and addresses covering a period of nearly twenty years. He feels that many of them have only a local interest, and that the outbreak of a world-war has caused his thoughts on Imperial affairs to fall out of date. Such diffidence is praiseworthy, but Dr. Peterson need not have entertained any real qualms as to the reception his volume will receive from thoughtful minds. Even when he is confining himself to the course of instruction at his University he always makes appeal to educational principles of general importance. Though we are in the midst of a conflict which must decide the fate of civilization for a long period, it is no waste of time to turn back to the warnings of those who saw the signs of the coming distress and perplexity of the peoples. Among them was Dr. Peterson. Two years ago he said :—

"As things are to-day it must be obvious from the course of recent events, and from certain documents published with German

sanction, that Germany is bent on a definite effort to secure for herself the leadership and headship of the nations."

Dr. Peterson's insight into the near past is clearly of value towards our comprehension of the present.

These essays and addresses are lacking in the higher qualities of oratory as read, though we can well believe that they were agreeable to hear, and they contain, as was almost inevitable, not a little repetition. But their fearless sincerity will make readers forget their shortcomings in style. Dr. Peterson has felt strongly on imperialism—with a small *i*, as he is always careful to note—and on Canadian defence, and he has spoken strongly on both subjects. It is not easy, indeed, to think of any one in this country occupying a position analogous to Dr. Peterson's who has taken a line quite so bold—in recent years, at any rate. There was Sir William Anson, of course, but then in his political appearances he sank the head of a College in the representative of a University. Dr. Peterson almost takes us back to the brave days of Freeman and Fawcett, though his ideas differ widely from theirs. He has tried to keep clear of party politics, but Canadian naval defence has fallen into the groove of party, and on it he makes no scruple about supporting Mr. Borden and opposing Sir Wilfrid Laurier. We may be certain, however, that his outspokenness has not impaired his authority as Principal of McGill University.

Dr. Peterson's Imperialism—we cannot avoid the capital *I*—is of the kind that wears well: non-aggressive and far-seeing. Before the war broke out he was looking to the Pacific as well as the North Sea, and perceiving that with the awakening of the East the naval weakness of the British Empire in Oriental waters constituted an element of danger.

"It may be part of Canada's mission in the coming time [he says], in concert with other Dominions, to assume responsibility for one unit of the Imperial Pacific Fleet, and by so doing she would effectively remind Oriental and other nations of the existence of the 'United States of Great Britain.'"

Such speculations have, of course, been thrust underneath the surface of things by the present crisis, but they are bound to assume prominence again. Dr. Peterson's Imperialism, too, is constructive on its political side. Though he nowhere advocates a cut-and-dried plan, his approval of the parts played by the Dominions in the debates of the various Imperial Conferences shows that he considers the representative system applicable to our general needs. If we read him correctly, he would welcome the institution of a common foreign policy.

The chief lesson for English readers to be drawn from these 'Essays and Addresses' is the need to pay regard to Nationalist sentiment in Canada. It is not separatist, but it advocates autonomy beyond the limits of political wisdom, and it catches hold of words. "Colony" is repudiated; so is the phrase "naval contribution," on the ground that it implies taxation; and generally all appearance of tutelage is hotly resented. There

are Canadians, according to Dr. Peterson, who look upon the Union Jack as a badge of servitude. The careful wording of official communications will have to be cultivated at home if these prejudices are to be mitigated, and emigrants should be warned to leave their Cockney notions behind them. "Now these *dollars* of theirs," grumbled a young Englishman on board ship, "dash me if I am going to speak about *dollars*; I shall stick to pounds, shillings, and pence." That sort of thing will not do at all. It is part of the silly insularity which this country ought to have shed long ago.

Dr. Peterson's educational addresses have a good deal to do with the past and future of McGill University, and he might have enlightened his English readers by a foot-note or two as to the present state of such interesting innovations as the Department of Railroad Engineering. But, whether in his discourses in Canada or during his numerous visits to the United States, he has definitely ranged himself with the side that declines to degrade University teaching into a short cut to professional advancement. He is all for an Arts course as a preliminary to research work, and no man has urged more vigorously than he the claims of Latin as a training ground of the intellect, and the foundation for a knowledge of modern literature.

On the virtues of Greek he is less explicit, and it may be that that cause has been lost on the further side of the Atlantic, except for the leisured few. Still, Dr. Peterson believes in the classics, and declares, in an illuminating sentence, that they stand to our sense of literary appreciation as do "the language of Isaiah, and Job, and Paul, and the Hebraic style generally, to our religious consciences." He is also much to the point in his remarks on the mission of Universities to form manners and character, and has not been afraid to tell an American audience how football should be played and how it should not. Here we have a Principal, in short, who is not ashamed of the faith that is in him—just such a guide as the coming manhood of the Empire requires.

Bismarck's Letters to his Wife from the Seat of War, 1870-1871. Newly translated into English. (Jarrold & Sons, 3s. 6d. net.)

MANY of these letters have a familiar ring, but those written by Bismarck to his son, Count Herbert, are but little known, and it was a timely idea to present the whole series in a readable English version. The unstudied compositions, hurled upon paper when Bismarck was fagged out by desk-work or the saddle, bring back to us days when there was no question as to whether the Germans had divorced warfare from humanity.

"The people here [wrote Bismarck from Pont-à-Mousson] must take me for a bloodhound; the old women, when they hear my name, fall on their knees, and beg me to spare their lives."

He added in grim joke: "Attila was a lamb beside me." That is not how a believer in "frightfulness" would communicate with the wife of his bosom. There was a strong touch of the sardonic about Bismarck, but beneath it lay a certain magnanimity of feeling, except for those who crossed his path.

To his wife and children Bismarck was admirable. Nothing could exceed his concern when Herbert was wounded or when Bill was remiss about writing to him. One irritable outburst against his wife resolves itself into an excess of tenderness; her reply obviously set matters straight again. Otherwise Bismarck addresses himself to "My Darling" or "My dear Heart"; and, if "Yours most faithfully" sounds commercial, that is merely because we have degraded the expression. Even when he was passing from victories on the field to victories in diplomacy, his mind's eye remained fixed on his home. He clamoured for goose smoked after the Rein-feld ideal, and a breast by no means satisfied him; he had counted on the whole bird.

All the same, Bismarck was the most petulant of great men. Throughout these letters a good word for any of his associates occurs but rarely. His resentment against Steinmetz for wasting his men in frontal attacks was justifiable, no doubt. But grand dukes, diplomatists, and generals all came under the lash of his wrath; and he severely censured Moltke for declining to risk an assault on Paris before his artillery transport and ammunition had arrived. Bismarck suspected the delay to have been contrived by "women, archbishops, and professors." This dark allusion is evidently directed in part against the Empress Augusta, whose leanings were undoubtedly French, but whose influence he exaggerated enormously. "Petticoat influence," as readers of Busch will remember, was one of Bismarck's chief bugbears throughout his life.

Underneath his irritability Bismarck kept a calm insight into the requirements of true policy. It is well known that he would have been content with smaller territorial acquisitions than were actually secured, but was overruled by the military ring. After peace had been signed, he wrote to his wife, "More gained than I think wise"; and he looked upon Metz as containing "very indigestible elements." His respect for Thiers, "a very fine little fellow," with whom it was difficult to be angry, must always stand to his credit. We note, too, that, having achieved his long-planned object, he did not forget that "many honest folk among us, as also among the enemy, have fallen, are crippled or are in mourning." With all his faults, Bismarck belonged to a greater race than the present set of German statesmen.

Tentative Studies in Kikuyu Grammar and Idiom. By A. Ruffell Barlow. (Blackwood & Sons, 6s. net.)

THE AKIKUYU, one of the most important Bantu tribes of British East Africa, are best known to the general reader through Mr. and Mrs. Scoresby Routledge's 'With a Prehistoric People.' Some more or less tentative vocabularies of their language have been produced at intervals during the last ten years, but (apart from the Dictionary published by the Italian Mission, which we have not had an opportunity of inspecting) Mr. Barlow's book, though modestly entitled 'Tentative Studies,' seems to us the most satisfactory that has yet appeared.

It labours, however, under one defect which, trifling as it may seem, is of some importance, and, so far as we can see, irremediable; for a fount of type once cast fetters a mission press as effectually as the consequences of his past evil deeds do the sinner.

It is most unfortunate that the alphabet used by the Church of Scotland Mission should have been fixed before, instead of after, consultation with the phoneticians whose help is acknowledged in the Preface; otherwise the symbols *i* and *u* would never have been adopted for the sound of "narrow *e* and *o*." The script of the International Phonetic Association or Prof. Meinhof's 'Lautlehre' might have been used. These two systems, at variance in many respects, agree in using the sign *~* to mark a nasalized vowel. Mr. Barlow's method of spelling is, we suppose, the best that can be hoped for short of an out-and-out conversion of all missionary societies to the International script; but it is a pity that separate signs could not have been found for voiced and voiceless *th*. We do not quite understand the assertion that "*y* represents a consonantal vowel . . . not the English *y*." Is *y* in "year" not a consonant? But probably the writer really means that, like the German *j*, it is pronounced further forward than our *y*. No notice is taken of "cerebral *r*," which is the real meaning of the sound "intermediate between *r* and *l*." It is interesting that the sounds *d* and *j* do not occur in Kikuyu apart from a nasal; the combinations *nd* and *nj* are common (*ndogo*, *njohi*). This cannot be from any abstract objection to voiced stops, for both *b* and *mb*, *g* and *ng* occur; in fact, *k* passes into *g* under certain conditions. The labial stop (*p*) is wanting, as it is in Giryama, Nyamwezi, and other Eastern Bantu languages; so are *s* and *z*, except locally, or possibly in individual cases, for the theory has been suggested that the substitution of *th* for *s* (as in *thoma* for the Swahili *soma*, "read") is due to the custom of extracting the lower front teeth.

The grammar of Kikuyu agrees in its general features with that of other Bantu languages; but as regards the vocabulary, it has struck us that some of the commonest Bantu roots appear to be wanting,

and some words are not readily recognizable as Bantu—e.g., *mori*, "cow" (side by side with *ng'ombe*); *muruthi*, "lion." But this is a matter that can only be determined by careful analysis. It is difficult to review a book of this kind without becoming unduly technical. Omitting some other special points that have occurred to us, we must content ourselves with congratulating Mr. Barlow on a really brilliant and conscientious piece of work.

Swinburne: a Critical Study. By T. Earle Welby. (Elkin Mathews, 4s. 6d. net.)

THERE is an element in Swinburne's prose style which is repellent to many readers who fully appreciate its quality, who are in substantial agreement with its matter, and who are devout admirers of his best poetry. This element, which frequently recurs, cannot be avoided by one whose respect for the prose leads him to immerse himself in it during formative years. Herein Mr. Welby has erred. The present writer, who took up this 'Swinburne' predisposed in its favour, and finished it with regret that it was not longer, confesses to momentary irritation over such good or bad imitations of bad Swinburnisms as

"No one blessed with the least understanding of the nature of art or the least sense of the dignity of life could possibly stoop," &c.

Or—

"If there is any one who can read them without throbbing pulses there is no blood in his veins."

Or—

"The foolish and ignorant denunciation heard from the mouths of those whose misfortune of dullness would have been less notorious if they had not the further misfortune of not being dumb," &c.

Whether or not due to the same cause, there is a slight over-use of superlatives, the presence of which makes the reader cautious, and retards his recognition of the sane value of the far more numerous milder notes. Sometimes it takes the form of a claim to erudition, as "There is nothing in the whole range of English patriotic poetry . . .," "In the whole of the English drama . . .," "Hardly shall we find anything in ballad writing to compare . . ." This, coupled with a somewhat too self-conscious knowledge of versification, ends our grievances, which for themselves would be too unimportant to enumerate. But they are easily eradicated, and we look forward expectantly to the appearance of Mr. Welby's second book "on the poets of the generation next after that to which Swinburne belonged."

Of greater moment are the merits of this volume, one of the chief of which is the author's lovingkindness for the poet and his fresh and intimate acquaintance with the text. No book on Swinburne has yet come out, if we remember rightly (and we believe this is the sixth, and the third

since his death), which has quoted or alluded to such a large number of passages from so many of the works. Nearly every one mentioned is mentioned with praise. Furthermore, the writer, having good judgment, excellent taste, lucidity, and unflinching enthusiasm, has produced a veritable appreciation that fulfils more completely than its predecessors the needs of the general reader—a helpful introduction to the subject.

It is not to be inferred that the old admirer of Swinburne will here find nothing. On the contrary, while we patiently wait for the official 'Life,' any biographical details which have not previously been published arouse curiosity as to their source. Is it definitely known, for example, that Swinburne strictly kept his promise to his mother about not reading Byron, and when his acquaintance with that poet began? Mr. Welby ingeniously attributes his attitude towards Byron to the fact of his having come to him too late.

There are other interesting comments on Swinburne's wrath and its difference from Landor's; on his catholicity of criticism, comparing his opinion of his contemporaries with theirs of him; and on his intellectual, as opposed to his personal, debt to Watts-Dunton, on which the last word has not yet been said, and, indeed, hardly the first. The suggestiveness of the study would have been enhanced if Mr. Welby had contributed to the discussion between his two immediate predecessors; but his book, though the last to be published, was probably written at about the same time as theirs.

Some of his literary and historical pronouncements are at least debatable. Not all would agree that the "experiment of 'Loctrine'" is "absolutely successful." If, indeed, Tennyson's 'Idylls' are "dead and damned," can it be that by his strictures on their "sham chivalry" and "priggish condescension" it was "Swinburne more than any one else who destroyed them"? Were they destroyed merely by calling attention to their defects?

There are scattered throughout the pages, but particularly in the concluding chapter, passages and phrases of rare insight, such as the poet's "dimming of the individual word"; the "endless undulation" of the verse; and

"Swinburne was poetry, and his work was not so much his achievement as his existence. This was at once his glory and his peril. There is not a blemish in his work that is not due to his exceptional aptitude for his art."

Nowadays, when a critic's sympathy with his subject is considered a negligible, almost an irrelevant, part of his equipment, it is good to come across an expression of the "noble pleasure of praising," and it is good to see a great poet saluted with "all love and reverence."

There was apparently a difference of opinion, without a compromise, between the binder and the compositor of the title-page, so that the book is styled both an "Essay" and a "Study."

Περὶ τῆς οἰκονομικῆς διοικήσεως τῆς Ἑπτανήσου ἐπὶ βενετοκρατίας. By A. Andréadès. Vols. I. and II. (Athens, K. Maisner, 20 drachmæ.)

IN these two volumes M. Andréadès deals nominally with the financial administration of the Ionian Islands during the Venetian suzerainty—that is to say, from 1386 till 1793. Unfortunately, scarcely any materials for this inquiry exist till we reach the eighteenth century. Only for the period when the Islands were under French and English rule (the first half of the nineteenth century) have we accurate and complete information. M. Andréadès is, therefore, forced to reconstruct the mediæval administration under Venice by the aid of later materials. The book thus becomes of special interest to students in this country, for although it nominally stops at the year 1793, the author has, in fact, frequent occasion to allude to the English Protectorate, which lasted from 1814 till 1863. The problem which he attempts to solve is thus stated in the Introduction:—

"In face of the unbounded hatred with which the Ionians regard direct taxation, of the unpopularity of the water-tax, and of the difficulties which attended the special tax of 1886 on house property and industry, —we are led to ask the question, Did there ever exist in the Heptanese a system of direct taxation so oppressive as to leave behind it such indelible traces?"

At the present time the facts are briefly these. The Greek Budget includes about twenty-three direct taxes. The Ionian Islands are exempt from these, being subject instead to two export duties, that on oil and that on raisins. There are a few minor products of the Heptanese which are also subject to export duties; most of these are connected with the oil industry. This system is not new. The law of 1865, which incorporated the Islands into the Greek Kingdom, sanctioned the continuance of the system which prevailed during the British Protectorate.

Writing in 1863, Pauthier ('Les Iles Ioniennes pendant l'Occupation Française') complains that the English have heavily increased the export duty on oil, the staple product of the country. This is true, and it was the keystone of the financial scheme inaugurated by Sir Thomas Maitland. The English administration had found the mediæval taxes derived from Venice left almost intact by the French. The object of this system, which had been applied impartially by Venice to all her dependencies, was to secure the commercial supremacy of the port of Venice. All exports from the islands to whatsoever country had to pass through the Venetian customs. Only such industries were allowed to exist as did not compete with those of the metropolis. Thus corn-growing was prohibited, but the production of oil encouraged. This was the least objectionable feature of the system. In addition to these restrictions on exportation, and to the fiscal arrangements which secured for Venice a monopoly in the Heptanesian market,

there existed innumerable direct taxes, levied by "publicans" on houses, land, animals, vintage, beehives, chimneys, &c., not to speak of the tithe on oil, a product which was in those days of great importance as a means of illumination.

The tendency to substitute uniform taxation for this multitude of small impositions, which differed from island to island, had already existed under the Venetian rule. Such changes were invariably accompanied by a corresponding increase in the export duties on the main products of the Islands. The British legislation, culminating in 1835, thus merely carried out the reforms which Venice had projected, but never had the efficiency to carry out. A law of 1818 abolished in all twenty-five different taxes. Unfortunately, the taxes abolished are named without further definition of their character or amount. But the mere names make one thing clear: the taxes are almost all of Venetian origin. Naturally the rise in the main export duties which accompanied these reforms was heavy, and this gave rise to the criticisms of Pauthier, whose book is an attack on the British administration of the Islands.

It is notorious that man is more conservative in regard to taxation than in any other respect. Any unfamiliar form of taxation is looked upon as extortion, or, if met with in a foreign country, as barbarism. Englishmen in Spain almost invariably regard the "consumos" as a kind of Turkish atrocity, without ever reflecting whether this kind of taxation may not be suitable to an agricultural country. It is an exaggeration of this instinct which makes the Ionian regard as a kind of charter the system which forces him to pay 20 per cent more taxes than his fellow-Greek. Many efforts have been made to bring these islands into the fiscal system of Greece. All have failed owing to lack of local support, and it is significant that the chief promoters of these attempts have not been natives.

We do not think that the explanation offered by M. Andréadès is quite complete. The general scope of the Greek Budget must be too well known to the islanders to suggest the terror to which the author ascribes their conservatism. No doubt the fear of a renewal of the Venetian régime is a contributing cause. But it occurs to us as possible that the Ionians value their fiscal system very much as Mr. W. B. Yeats would have the Irish value their language. It is the last vestige of independence, the one token which differentiates the home of Ulysses from the rest of Greece.

The first volume of the present work deals with generalities, the second with detail. A third volume is promised, which is to carry down the inquiry to the present day. The first section deals with coinage and weights and measures. The subject is full of complications, innumerable categories of money being current in Venice at the same time. The system of weights and measures was not simplified materially till the British administration

took the matter in hand in 1828. The second section of the book describes the fiscal organization of Venice and her dependencies, including the Ionian Islands. The system of "mercantilism" to which we have already alluded is known as the principle "della Dominante." It was applied in all its rigour to the Ionian Islands. In spite of many disadvantages, the system was not wholly detrimental to them as long as the commercial supremacy of Venice lasted. It is true that prices fell, commerce languished, and smuggling was rife. Nevertheless, the oil industry was artificially raised to a point it would never have reached unaided, and the islands were energetically colonized by their exploiters. Prizes were given to encourage the cultivation of the olive, and, "although the system was devised for purely selfish purposes, it is indubitable that it benefited Corcyra."

Chap. iii. of the second section deals with the farming of taxation, and shows why this method was indispensable. The rest of the first volume deals with the general condition as established by the laws of 1769-73, when some attempt at codification was made.

In a résumé of the first volume M. Andréadès examines the contributions of the Islands as against the benefits which they received. A large proportion of the taxation went into the pockets of the military and clergy. It is curious to note that Cythera possessed a "medico chirurgo publico" (a public health officer). On the other hand, no university nor even school was allowed to exist on the island. Venice was to be the sole dispenser of knowledge as well as the sole purchaser of commodities. M. Andréadès quotes a letter from the patriot Capodistrias to Castlereagh, written in 1815:—

"La politique Vénitienne s'applique à abaisser par ignorance le talent naturel des Grecs... C'est dans sa capitale... que les indigènes des Sept-îles devaient aller s'instruire, mais par un privilège machiavélique ils pouvaient obtenir des diplômes en droit et dans toutes les facultés, sans être obligés d'avance à faire un cours régulier aux académies."

No effort was made by the authorities either to illuminate the towns by night or to supply them with water. Drought was constant in the summer, particularly in the higher districts. Catholicism never flourished in the Islands, and had almost disappeared in the middle of the eighteenth century. Yet we find only the most exiguous grants to the head of the Greek religion in the Heptanese.

The second volume of the work deals with the fiscal administration of the individual islands, and, unlike the first volume, it is too detailed and technical to be of much interest to the general reader. It is interesting to find that snuff was a State monopoly, not only in Venice, but also in the Heptanese. This accounts for the fact that we meet with no mention of an import duty on tobacco. The author points out that, in the case of one island, the monopoly was lacking, and here we find evidence of a heavy import duty.

The fact that this book is in Greek is mitigated by a summary of its contents in French. But the language should prove no obstacle to readers with a knowledge of ancient Greek, as it is studiously Attic and uncolloquial. The book is an amazing monument of industry and accuracy, and demonstrates that a type of detailed inquiry generally supposed to be the perquisite of Germany can be carried out equally well elsewhere.

The Life of General Sir Harry N. D. Prendergast, R.E., V.C., G.C.B. By Col. Henry M. Vibart, R.E. (Eveleigh Nash, 15s.)

This book is primarily intended to be a biography of a celebrated soldier; it also deals, to a large extent, with the author's own experiences, covering an extensive period of Indian history, and forming a running commentary on various campaigns, in most of which the author was present. Viewed as such, it is a valuable addition to the personal side of military history. Purely from the biographical point of view, however, the book presents considerable blemishes, the first of which is its portentous length—no fewer than 445 pages. This could have been reduced, with considerable advantage to the work as a whole, by the omission of much extraneous matter, and a judicious compression of a good deal that, while interesting in a way as gossip, is relatively unimportant, and tends to break the continuity of the narrative.

Furthermore, it is to be regretted that Col. Vibart's friendship with General Prendergast has led him into certain indiscretions with regard to what he evidently considers a grave injustice on the part of the authorities towards the General. It is obvious that, when individuals attain a certain degree of prominence, the shafts of criticism are bound to be directed against them. Such criticisms may be just or unjust, but we assume that the answer to them lies particularly with the individual himself. In other words, his actions speak for him, and by such he should be, and as a rule is, judged. Col. Vibart quotes an appreciation of Sir Harry Prendergast as follows:—

"He is a notable specimen of that type of soldier in which we conceive our own nation to be particularly strong. Essentially a man of action, his actions have ever been free from the slightest trace of self-seeking or personal aggrandisement," &c.

That this commendation was well merited we do not doubt, yet Col. Vibart does not impress us with its truth by making public a private letter from General Prendergast, which contains a querulous complaint as to his treatment by the Indian authorities after the fall of Mandalay.

We do not propose to concern ourselves with the rights or wrongs of a dispute which is now history. An officer who leaves the service with the rank of General, and who can write the coveted letters V.C. and G.C.B. after his name, cannot be

regarded as neglected, as the dedication on the first page of the volume would seem to suggest.

The description of the operations in the Persian Gulf, which occurred in the middle of the last century, is instructive, in view of the present campaign in that region. We note the following little side-light on the sea-transport service of those days, which may prove interesting to young gentlemen prone to criticize the present-day accommodation provided for them:—

"Transports in those days were not the floating palaces that we use to-day. The only cabin for the military officers was also used as a store place for onions."

We leave Col. Vibart's book with reluctance. It contains much that is interesting, a fair amount of amusement, and a good deal of instruction. It includes also a number of excellent plates.

Saint Clare of Assisi: her Life and Legislation. By Ernest Gilliat-Smith. (Dent & Sons, 10s. 6d. net.)

FROM one end to other of the Etrurian land every old house, great or small, has two doors. Through one the busy tide of life has ebbed and flowed to and fro day by day since it was first built; the other—low, hidden, built-up—is opened only on two occasions: the bringing home of a new bride to help build up the old house, and the carrying forth of its dead to their long rest. The visitor to Assisi can still see the little doorway of this sort (now no longer walled up) through which St. Clare, with solemn symbolism, opened her way into a new life on the night of Palm Sunday, 1212, as one henceforth dead to her family and the world. From that day to the present she has always stood beside St. Francis in the thoughts of his followers and lovers, and has shared in his reproach; and so, when a new wave of interest in and admiration for the Poor Man of Assisi and his work was aroused by M. Sabatier in our days, it is no wonder that that interest and admiration should be turned also towards St. Clare.

Mr. Gilliat-Smith has given us an admirable book. The fact that it is dedicated, by permission, to Cardinal Gasquet would be of itself evidence of his ability to deal with mediæval matters, but the most cursory perusal of the volume shows that he has gone to original sources, and formed his views of his subject from the evidence they present. It is rich throughout in material of the first importance to students of Franciscan history, and is evidently the result of much labour. But it leaves a curious sense of incompleteness on our mind, as if the writer's interest in his scheme had suddenly failed, and he had brought it to a hurried close. It is not by any means a Life of St. Clare, for, to take only one example out of several, it seems odd that such a writer, engaged on her biography, should be ignorant of—or, being aware of it, should neglect—the fact that her body was discovered in 1850, and

is still shown to visitors in Santa Chiara. Indeed, if one had to suggest an objective for the book as it stands, the most obvious is a desire to "score off" M. Sabatier, whom the author treats throughout much in the spirit of a professor dealing with a pert student in a theological seminary. It is an unintentional fault of manner, no doubt, which more experience might have avoided. At any rate, Mr. Gilliat-Smith's series of excursions on Franciscan history are valuable in themselves and clear statements of tenable positions.

A large part of the book is, as the title suggests, taken up with the consideration of the relations of St. Clare with St. Francis and the Friars Minor, and with the Vow of Poverty and the Rules of her Order. The author proffers a neat reconstruction of the Primitive Rule drawn up by St. Francis for the first sisters, and discusses at length and with much acumen the "Ugolino" Rule and the versions of it that have come down to us, the Rule of Innocent IV., and the Rule of St. Clare. We confess to being surprised at meeting in the works of a student of the thirteenth century a statement that "in Saint Clare's day the art of writing precisely was almost unknown." If ever there was a lady who knew her own mind, it was St. Clare, and the Latin of the day was not a language which made for ambiguity.

The discussion of the legislation of, and for, St. Clare, however worthy of the attention of students, is but a sidepath of Franciscan history, and most readers will find Mr. Gilliat-Smith's account of the dissensions ranging round Brother Elias and Brother Leo the most interesting part of the book. It is a much-needed vindication of the real founder of the Franciscan Order, whose fame has suffered because the sentimental admirers of Dame Poverty could not pardon the enemy of Brother Leo, and orthodox writers were not able to defend one who was for many years under the ban of the Church. The author has no difficulty in vindicating Brother Elias's position in the early days of the Order, and showing to what an extent he acted under papal authority. The approval of St. Clare in the days when the Order was bent on his overthrow should surely be allowed considerable weight by the modern historian of the movement.

Looking back over the seven centuries between St. Clare and our own days, one is disposed to wonder at the little influence on the world of the women saints of the Church as compared with that of the men—St. Catharine of Siena, St. Theresa, stand alone. The others act in small circles within the limits of their communities. Is it that men retire to gather force in solitude for their combats with the world outside, while women seek a refuge—a quiet space for self-development—sheltered from its evils? The net result of St. Clare's life is a beautiful ideal of self-cultivation in the highest sense—of withdrawal.

PAPERS FOR WAR TIME.

WITHOUT any wish to make points at the expense of Mr. Dearmer, who writes the paper on 'Patriotism,' we fear that the idealist who is incapable of seeing things from a practical point of view is not so helpful as he might be. He says: "Patriotism swept it [international solidarity] all away because loyalty to the fatherland is an intuition." We immediately altered the last word to "institution." Still, the further we read in Mr. Dearmer's pamphlet, the more we became aware that he was seeking to inculcate a wider and deeper idea of patriotism than the rather superficial view which largely prevails to-day. He pleads well, too, as this quotation will show:—

"We have, finally, to be far more patriotic, so that we shall no longer need the goad of war to make us loyal, but shall love our country even in times of peace. For, indeed, patriotism has nothing to do with war—except for the hardness of our hearts—any more than religion has, though men have often fought for both, and forgotten both in peace. The Budget has just been presented to an applauding country as I write. Why do we remember only in war time that tax-paying is a glorious opportunity of national service, and that in this also God loveth a cheerful giver? Why do we welcome the waste of war, and rage against the beneficent expenditure of peace, unless it be that in times of peace we do not really love our country? Indeed we do not: in the agonizing years of sullen class warfare which we call the piping times of peace we live base lives, selfish, mean, and cruel; and year by year the towns spread hideously their streets and their slums over this fair England of ours, for which we are able to die but are not ready to live; and year by year the poor are oppressed, the lowly degraded, and the weak violated; and the cry of our submerged millions goes up to heaven, while we expensively amuse ourselves. And we think we are patriots! Why, even in the toll of human life, the slaughter of war is small compared with the perennial casualties from preventable diseases, preventable infant mortality, unnecessarily dangerous trades—from ignorance, poverty, drunkenness and vice. It needed this war to make Russia sober; but the gain to Russia in human life alone will be made up in a few years, the gain in character and happiness is already beyond calculation. Alas, that not even this war can make Britain patriotic in the same way!

"And yet even we, so accustomed to put private gain before the common weal, are strangely stirred. The careless are awake, the stupid have won that grace of imagination without which no man can be saved, the selfish think of others, the mean are almost generous. We are all patriotic. Virtue has come to us. England is strong. The Empire is united. 'Your King and Country need you.' Great God! Have they not needed us all through our lives?"

Here a fine effect is rather marred by the rhetorical "Great God!"

Papers for War Time (Second Series):—

No. 13. *Patriotism.* By Percy Dearmer.

No. 14. *Spending in War Time.* By E. J. Urwick.

No. 15. *Christianity and Force.* By A. G. Hogg.

No. 16. *Germany and Germans.* By Eleanor McDougall.

Milford, 2d. each.

Prof. Urwick, the author of 'Spending in War Time,' regards "trivial luxuries while our brothers are facing death and incredible hardships a hundred and fifty miles away" as "suggestive of Nero's fiddling while Rome was burning." This opening is not fortunate, and might have been penned by one of the many people who refuse to acknowledge facts until the consequences are too plain to be any longer ignored or until the sufferers by the wrong have been removed something more than a hundred miles. This may, however, be the best way to approach those who have not had opportunities for thought. Prof. Urwick seems to have such people in mind throughout, and perhaps this leads him to suggest a line of conduct which to another may seem to smack too much of compromise. Indeed, on p. 9 he unnecessarily ignores the fact that the worker who has been engaged, say, on making clothes for our "nuts" is not thereby incapacitated from making such clothes for manual workers as shall mean an increase of physical comfort in the world.

The chief danger when people alter their habits under stress of great emotion is the reaction, and we suggest to Prof. Urwick the production of another pamphlet entirely devoted to spending in peace time, which is an even more important matter, and, though touched on here, will soon, we hope, need separate treatment.

In 'Christianity and Force' Prof. Hogg has set himself a difficult task, which is no less than that of explaining satisfactorily such utterances as "But whosoever smiteth thee on thy right cheek, turn to him the other also." As regards the one we have quoted we must admit that we find him unconvincing, though he is helpful in his insistence on the truth that "he that complies against his will is of the same opinion still." We may fight Germany to a standstill, but unless we can convince her that the purpose for which she attacked was wrong from all points of view, the use of force will not end the matter.

Merely to turn the other cheek, situated as we are to-day, is, we fear, to lead our brother into temptation, and it may well be argued that we should not add any more temptations to those we have already put before Germany by our commercial spirit and apparent sluggishness.

Miss Eleanor McDougall's 'Germany and Germans' appears at the right moment. The jingo talkers are gradually being silenced, and the deeper voices of the nation are being better heard. When the two countries are older and wiser, both will probably look back with amazement. We may understand something of that point of view which at present seems so impossible to defend, and we may learn that the Germans had more facts to bolster up their hatred of us than we at present realize. This pamphlet sets out the things for which we can love and admire our enemies, and the qualities spoken of are, to our mind, far more enduring than those which have led to the present war.

Anecdota Oxoniensia: Mediaeval and Modern Series.—Part XIV. *De Nugis Curialium*. By Walter Map. Edited by Montague Rhodes James. (Oxford, Clarendon Press, 18s. 6d. net.)

WALTER MAP was one of the group of distinguished men who composed a Court which saw the beginnings of English law, English literature, and, it might almost be said, the English Church. At its head were a young king, whose rule extended from the Pyrenees to the Grampians; a successful warrior, honoured and fortunate as the Arthur whose grave he discovered and whose fame he spread; and a queen fair and faithless as Guinevere; while, when Map joined it, no shadow of the woes which were to make Henry Plantagenet's latter days as evil as those of Arthur himself in the legend had yet appeared. To be a King's Clerk in that Court was to be in the very centre of European diplomacy, to deal at first hand with the great ones of the earth, to represent your master—now at the Court of the Pope or the Emperor, now in the country as a judge itinerant—wherever he might be sent. Anything that a man of this sort wrote would be worth our attention, but the authentic output of Walter Map has a peculiar interest, in that tradition has always assigned to him the authorship of the special English contribution to the Arthur Romances, the story of Lancelot. It is therefore with more than ordinary pleasure that we welcome a trustworthy text of the 'De Nugis Curialium' edited by Dr. James.

There is, unfortunately, but one manuscript, and that a rather late one, of these 'Triflings of Courtiers,' apart from the epistle which the Wife of Bath tore out of her husband's book—the 'Valerie' of later writers, and by them long attributed to St. Jerome—of which there are several good examples. Even this single copy has lost a leaf, and as the manuscript from which it is derived had also lost at least one other, it is doubly imperfect; while the fact that Map wrote without any plan leaves us in the dark as to how much we have lost. The date of composition of the work may be put between 1181 and 1192, and it was set down, the author tells us, hurriedly and by snatches, amid the distractions of Court life. It is an interesting medley of personal reminiscences, folk-lore, stories old and new, moral reflections, and attacks on the faults of the day and on the religious orders, particularly the Cistercians, for whom Map cherished a particular enmity. His Latinity is that of the twelfth-century revival, not in the Classical style, nor yet flexible enough to be in the Mediaeval, but nearer the former than the latter. The list of authors cited shows the main influences on his writing, though some of the quotations were certainly made at second-hand.

This question of style plays some part in the discussion—which Dr. James just hints at—of the authorship of the main body of Goliardic poems. At present all one can say is that Haureau's criticism of

their attribution to Map is only partially destructive, and that the application of new methods is desirable. We may ask, for instance, whether any of these verses show signs of being thought out in, or use a vocabulary of, latinized French. Dr. James's index of notable words does not answer this very clearly, but it was not drawn up from this point of view. If such an origin could be shown, the point would be of some importance in the discussion of the problem of the Lancelot literature.

If Walter Map ever wrote a 'Lancelot'—and every scrap of evidence available tends to show that he did—it must have been in the form of a comparatively short French poem—short, that is, by the side of the enormous prose romance under the name we know to-day. The earliest form of the Lancelot story we possess is the 'Lanzelet' of Ulrich von Zazikhoven, ostensibly founded on a French poem that reached him in 1194, which seems to be partly a translation, partly a product of German imagination. The Guinevere love-story does not occur in Ulrich's version; but it must have formed part of the original French poem, since, for example, the whole plot of the 'Charrette' depends for its effect on a knowledge of the story by its hearers—that is, it must have been written before 1160. Could the author of the epistle to Rufinus, the 'Valerie,' which Dr. James rightly characterizes as a rhetorical exercise, have, at the same period, been the inventor of such a work of imagination—however fragmentary and badly put together—as the original of the 'Lanzelet' undoubtedly must have been! Map's reputation as a poet, the tradition of his authorship, and the bent of his mind as shown in the 'De Nugis Curialium,' are all in favour of the supposition.

Dr. James excuses himself from the task of compiling a full commentary on the text on the ground of his insufficient equipment in mediaeval Latin, history, romance, and folk-lore. It is a pity that he has allowed the best to be the enemy of the good, for we shall not easily find any one in these days better fitted for the task, as the few notes he has appended to his text sufficiently show. We suggest, however, that William the Lion or the Count of Flanders would be a better identification for Apollonides than Henry II.; the lord of Touraine could hardly stand for water against wine. "Philosophical" (p. xxxviii) is a misprint for *philosophical*.

We hope that Dr. James will continue his work by supplying an equally good edition of the Goliardic poems, including those he has already published, and that he will take his courage in both hands when he is doing it. Every reader of mediaeval Latin, every student of folk-lore and Romance literature, will agree with us in our hearty thanks to him and the Clarendon Press for the publication of this volume.

FICTION.

Delia Blanchflower. By Mrs. Humphry Ward. (Ward, Lock & Co., 6s.)

WE see no necessity to concern ourselves with this story as such, except to say it is quite unworthy of the author. It has been written, we believe, as anti-Suffragette propaganda, and we propose only to consider why and how it will probably fail of its mission. The last thing we should expect of Mrs. Humphry Ward would be purposeful misrepresentation. Consequently, even when she is portraying the destruction of property, she explains concerning her set scene of a beautiful old mansion that the owner put it to no use except to house a caretaker and his family in the servants' quarters. In one passage, we think, those who differ from her may seek to convict her of a misleading statement. On p. 5 she speaks of the women who "turned evasion of penalty into a science." But the acknowledgment, on p. 255 and elsewhere, of the Militants' willingness to suffer even to death, should show sufficiently that what is alluded to is the evasion of the punishment sought to be inflicted according to law. Greater cause for dissatisfaction lies, we think, in her representation that more than a third of those arrested in a raid on the House of Commons paid the fines imposed or gave surety for good behaviour.

Probably the book was finished before the war, but we are surprised that the author did not add an allusion to the apparent absurdity of any Militant blaming the Germans for adopting on a bigger scale her own methods of coercion.

Since Ouida died, the type of hero displayed here has gone rather out of fashion, and Mrs. Ward again plays into the hands of her opponents by making the appeal of the heroine so largely a matter of the flesh. The hero may have been struck by her beauty, but what is far more evident to the reader is her overweening consciousness of self. The respect Mrs. Ward showers on the materially beautiful is out of proportion to the reverence she here shows to the beauty of the spirit, and will, in fact, strengthen the impression wherever it exists that property is more to her than life. We do not say the impression is justified; we do say she might have avoided it to the benefit of many of her readers. The whole point of view is what is known now as Early-Victorian. If the Suffrage agitation of the twentieth has no other opposition than the point of view of fifty years ago, time has been wasted to an extent little imagined even by the most ardent Suffragists. The curious thing is that, mixed in with ideas which to-day are out of date, there are fine passages betokening sympathy and insight. What Mrs. Ward does not recognize even yet apparently is, that the physical force she looks upon as ruling the world is merely one of the outward expressions of mind.

We are sorry to detect lapses from the care to which the author's work has accustomed us.

The Child at the Window. By William Hewlett. (Martin Secker, 6s.)

THE heroine of this tale in some ways presents herself as the feminine counterpart of the hero of Mr. Compton Mackenzie's 'Sinister Street.' There are, of course, many and wide differences.

The seeds of future trouble were forced to abnormal growth when the young girl was taken out of the frigidity of her country vicarage to the exotic atmosphere of her godmother's London residence. Her schoolmate fanned the flame of her vanity, which, missing the damping which a college career might have brought, was fed by her career of a beautiful débutante. Her subsequent betrayal, her stage life, and her final loveless marriage to an early admirer unfold a sordid story. Much that is here treated of is to-day, we believe, abnormal, and we are inclined to regret that the author's undoubted talent for writing has not, in this instance, been put to better use.

One or two points we must criticize more definitely. Does Mr. Hewlett really know of a case in which a girl got an imposition accepted which had been written with three nibs? We remember Mr. Compton Mackenzie's hero was said to use four at once! We are not now prepared to doubt that the majority of Germans are so wanting in sense as to describe their capital as beautiful, but would a really great musician do so? We trust that the word "whenever" will not come into common use.

Rain before Seven. By Eric Leadbitter. (Allen & Unwin, 6s.)

THIS would have been quite a noteworthy novel, had not its theme been used lately by many others, and, if not with greater artistry, at least with a wider outlook on life. It is a careful study of a boy's progress, through youth and early manhood—spent in an attempt to enter the musical profession—to a safe position in business accompanied by thoughts of settling down. It, however, reveals little more than the fact that ear for tune and mechanical facility with notes can be easily construed as genius by any one on the look-out for the path of least resistance. The youth's shy philandering, of which a girl of a more brazen temperament took advantage; his descent in life, and his easy acceptance of help when it was proffered unsought by himself, are convincing. That his spiritual progress was worth pursuing through nearly four hundred pages we doubt. The trait which, we believe, we are expected to admire is the hero's innate sense of unwillingness to countenance self-deception or the deception of others; but his attitude towards those he meets in business gives the lie to the latter, and the last page, in which he relaxes his reasoning as set out just before, shows indulgence in the former.

Neighborhood Stories. By Zona Gale. (Macmillan & Co., 6s.)

MISS CALLIOPE MARSH, who is apparently only an elderly lady with a passion for "doin' things" in her village, reveals herself as a "prophet in Israel," or the creator of a new Utopia. In a community animated by her ideals social problems would become non-existent, and men would indeed "be born free and equal." In her quaint American dialect she recites her share in various episodes in the communal life of Friendship Village. She has grasped the meaning of the word "community," and understands the part of the individual in it.

Many of Miss Calliope's sayings are worthy of quotation, but their gist is suggested by the phraseology of the Preface, e.g., "the anomaly of denominationalism," "the glory of the God-ward striving of all religions," "ashamed of charity," "motherhood a thing to be trained for," and "Because we have among us a few of other races whom we understand, race prejudice is a thing which never troubles us." Miss Marsh is perhaps best upon "charity," the sound of which troubles her as she asks herself, "Who am I that I should be the giver and some one else the givee?" She wants to do things "with folk," and not "for folk." She shows her greatest intensity of feeling in describing her emotions on viewing a women's parade in a city, and the impulse which led her to join them:—

"And I knew then and I know now that poverty and dirt and some of the death in the world is our job, it's our job too. And if they won't let us do it ladylike, we'll just do it plain."

There is no lack of character in Friendship Village, which abounds in rational, capable beings.

A Green Englishman, and Other Stories of Canada. By S. Macnaughtan. (Smith, Elder & Co., 6s.)

THIS collection of short stories of Canadian life is bright and interesting, and successfully visualizes the people and scenes with which they are concerned. The work is beneficial in that it goes to show that success is not achieved by merely "going to Canada," or some place surrounded by a romantic halo of equal luminosity, but by the exercise of the sterling qualities which make for success in any country.

Tadra of the Lagoon, and Other South Sea Tales. By Ralph Stock. (Heath, Cranton & Co., 3s. 6d. net.)

THE writer presents in each story a complete dramatic incident with adequate local colouring, and conveys both the romantic glamour and the hidden terrors and dangers of his scenes. The one entitled 'Mud' displays an imaginative quality, and impresses itself upon the mind. A certain sameness of theme is observable throughout the book; while the last story, 'The Isle of Dreams,' is practically a replica—at times word for word—of 'Little Brown Girl.'

OUR LIBRARY TABLE.

The Dread of Responsibility, by M. Émile Faguet, has been translated by Emily James Putnam (Putnam, 5s. net). Written in 1911, this book has now rather a philosophical and historical than an actual interest. The first chapter, 'Legal Ideas and Customs'—by far the most elaborate—has, it is true, a permanent interest as a criticism of a theory of jurisprudence, wherein responsibility for any given decision is removed from the shoulders of judges and courts by reference to a highly detailed system of law, as well as by obligation to carry out the instructions of a higher authority. It is, further, an interesting statement of the aristocratic position, in which what will probably impress the general reader as most novel is the defence of the venality of offices. M. Faguet, as students of French social history know, is possessed of a trenchant and witty pen, and his brilliant qualities have been well carried over into English.

Englishmen—whose judicial system comes in for praise—will want little to persuade them that a public life where no definite personal risks are run, where no responsibility can be nailed down to any one actor, will tend subtly to demoralize and enervate the nation. If this attitude of refusal comes to be taken up likewise in men's private affairs, and becomes, as M. Faguet argues, something of a national characteristic, they will be ready to expect some measure of national deterioration. The history of France during the three or four years which have elapsed since the book was written may, however, serve as a warning against drawing conclusions too hastily from the character and habits of one generation with regard to those of the next. Even while M. Faguet was describing the France of the middle-aged, of the men whose childhood fell within the period of the Franco-Prussian War, there was pressing to the fore the new Frenchman, whose characteristics are largely a reaction from those of his father. Observers had made him known to us even before the outbreak of the war: what the present stern ordeal will make of him is one of the most deeply interesting of the expectations of European peace. It may be conjectured that a refusal to come to grips with actual life will not be among his defects; indeed, before the war a vigorous sense of practical utility, and aversion from mere ornament or what he recognized as sham, had already been noticed in him, forming a curious materialistic accompaniment to a revival of interest in Catholicism, which we seem to have some justification for considering as more than a literary movement. But there is no being practical and escaping responsibility: it might even be argued that a taste for responsibility is one among the fundamental conditions of effective "practicality."

As a searching criticism of a curious phase of French ethical history this study will remain worth attention. It focuses also very conveniently tendencies and theories which can be traced, incipient or latent, in the earlier part of the nineteenth century, and even before, and might be recommended as illuminating to the student of French literature, if it be also noticed that it professes to deal with only one side of the national life and character.

We have on our Library Table the "Hampson" Trench Periscope, an invention which enables our soldiers to see in front of them in spite of the interposition of the trenches, and so avoid putting up their heads as marks for the enemy's bullets.

When the light wooden structure is placed in the right position, and the two mirrors ingeniously packed in it are adjusted in the grooves provided for them, it is easy to get by reflection the view of the mirror at the top. The periscope is thus a valuable addition to the normal resources described by Mr. Sam Weller when he explained in court that, "bein' only eyes, my wision's limited." It is sold at a moderate price (7s. 6d. with extra mirrors, 45, Maddox Street, W.), and already our soldiers are getting, we learn, an ample chance to appreciate its usefulness.

BOOKS PUBLISHED THIS WEEK.

THEOLOGY.

Brett (Rev. Jesse), WONDROUS LOVE, 3/6 net.

Describes "the joy of personal devotion to Jesus." Longmans

Gospel of Nicodemus and Kindred Documents, translated, with an Introduction, by the Rev. Arthur Westcott, 3/6 net. Heath & Cranton

In his Introduction Mr. Westcott describes the origin and contents of this Gospel, and discusses its influence in English literature and legend and in art.

Woodhams (R.), EVERLASTING PUNISHMENT: IS THERE SUCH A THING? 1/6 net. Skeffington

A discussion of the arguments against the truth of the doctrine of everlasting punishment.

POETRY.

Wordsworth, POEMS IN TWO VOLUMES, 1807, edited by Helen Darbishire, 4/6

Oxford, Clarendon Press

A reprint of the Bodleian copy of the 1807 edition of Wordsworth's poems. The text is fully annotated, and an Introduction, containing a life of Wordsworth and an appreciation of the 'Lyrical Ballads' and the present poems, is included.

PHILOSOPHY.

Bush (Richard A.), WHENCE HAVE I COME? A Short Treatise on the Origin of Individual Being, 2/8 net.

Letchworth, Garden City Press

The theory propounded by the author is "that the Spirit of man, which is man, procures man a spirit-being when incarnated on the earth plane by natural law without a special intervention of any process exterior to himself."

Durell (Fletcher), FUNDAMENTAL SOURCES OF EFFICIENCY, 10/8 net.

An analysis of the various forms and sources of efficiency into a few elemental principles. Lippincott

Sturt (Henry), THE PRINCIPLES OF UNDERSTANDING, 5/ net.

Cambridge University Press

"An Introduction to Logic from the standpoint of Personal Idealism."

Wedgwood (J. I.), VARIETIES OF PSYCHISM, 1 rupee.

Adyar, Madras, Theosophical Publishing House

A classification of the various phases of psychism, with a Foreword by Mrs. Annie Besant.

HISTORY AND BIOGRAPHY.

Price (Lewis C.), ARCHBISHOP DARBOY AND SOME FRENCH TRAGEDIES, 1813-1871, 8/6 net.

Allen & Unwin

A biography of Georges Darboy, Gallican Archbishop of Paris, describing the tragic events which took place during the Commune.

Scoble (Capt. I. H. Mackay), AN OLD HIGHLAND FENCIBLE CORPS, the History of the Reay Fencible Highland Regiment of Foot, or Mackay's Highlanders, 1794-1802, 21/ net.

Blackwood

An account of the Reay Fencibles, a corps, raised for the internal protection of the British Isles, which rendered good service during the Irish rebellion of 1798.

Sergeant (Philip W.), THE PRINCESS MATHILDE BONAPARTE, 16/ net.

Stanley Paul

The life of the niece of Napoleon I. and daughter of Jerome Bonaparte.

GEOGRAPHY AND TRAVEL.

Shelley (Henry C.), AMERICA OF THE AMERICANS, 6/ net.

The book aims at giving the reader a general idea of modern America, its institutions, activities, literature, art, and social problems. Pitman

WAR PUBLICATIONS.

Barnard (Charles Inman), PARIS WAR DAYS: Diary of an American, 10/6 net.

Werner Laurie

The diary of the Paris correspondent of *The New York Tribune* from August 1st to September 16th, 1914.

Cramb (J. A.), GERMANY AND ENGLAND, 1/ net.

John Murray

A cheap edition, with a new Introduction by Mr. Joseph Choate, reprinted from the American edition.

Cramb (J. A.), THE ORIGINS AND DESTINY OF IMPERIAL BRITAIN: NINETEENTH CENTURY EUROPE, 5/ net.

John Murray

A reprint of a course of lectures which were originally given in 1900 under the inspiration of the South African War.

'Daily Mail' Flags of the World, 1/ net.

Philip

A coloured sheet, measuring 40 in. by 30 in., and depicting the flags of the United Kingdom, Britain overseas, and other nations; types of the British Navy and foreign battlefields, guns, forts, and aircraft. Descriptive notes are given separately.

Dark (Sidney), THOU ART THE MAN, the Story of a Great Crime, "Daily Express War Book," 1/ net.

Laurie

A summary of the causes of the war.

How the War Came, 1d.

Independent Labour Party

No. 1 of "Labour and War Pamphlets," with a Chronicle of Events compiled from the official papers published by the European Governments.

Humphrey (A. W.), INTERNATIONAL SOCIALISM AND THE WAR, 3/6 net.

P. S. King

A discussion of the broad principles upon which the Socialists of different countries have acted during the war, and of how they stand in relation to their respective governments.

Kipling (Rudyard), THE NEW ARMY IN TRAINING, 6d. net.

Macmillan

A collection of sketches, including 'The Men at Work,' 'Guns and Supply,' 'Canadians in Camp,' 'Indian Troops,' and 'Territorial Battalions.'

Matthaei (Louise), THE LOVER OF THE NATIONS, 1d.

Cambridge, Heffer

An essay on the present war.

Nelson's History of the War, by John Buchan, Vol. I, 1/ net.

The history of the war from its beginning to the fall of Namur, illustrated with twenty-three maps and plans, with a Preface by the Earl of Rosebery.

Remember, 1d.

Cambridge, Heffer

An essay on the war dedicated "To the Young People whose work will begin when this War comes to an end," by "One who Does not Expect to See It."

Rosebery (Lord), A FIGHT TO THE FINISH, 1d. in English, 2d. in Gaelic.

Stirling, Eneas Mackay

A recruiting appeal to Linlithgow by Lord Rosebery, Lord-Lieutenant of the county.

Soldiers' English-German Conversation Book, compiled by Henry Buller, 7d. net.

Laurie

Lists of military and general phrases in English and German, with phonetic renderings of the German.

Watching the War, PART III., 6d. net.

H. R. Allenson

Thoughts in verse on incidents of the war reported day by day.

Wyatt (Horace), MALICE IN KULTURLAND. 'The Car Illustrated'

A satire on present events, written in the style of 'Alice in Wonderland' and 'Alice through the Looking-Glass.'

MAPS.

Stanford's War Maps: No. 10, THE SEAT OF WAR IN ARMENIA, 2/6

Stanford

Size 30 in. by 22 in.; scale 15-78 miles to 1 in. The hills, rivers, lakes, roads, railways, and telegraphs are indicated in different colours.

MILITARY.

Imperial Army Series: MUSKETRY ('303 and '22 Cartridges), 1/ net.

John Murray

This book, which is written by an officer of the Regular Army, and edited by Mr. E. John Solano, is intended to serve as an Introduction to the official 'Musketty Regulations.'

Davison (Charles), SUBJECTS FOR MATHEMATICAL ESSAYS, 3/6 Macmillan
Compiled with a view to co-ordinating a pupil's knowledge on certain subjects not specially dealt with in textbooks.

Ealand (C. A.), INSECTS AND MAN, 12/ net.

Grant Richlsson
An account of the habits and life-histories of the more important insects, showing how they influence mankind. The book is illustrated with photographs and drawings.

McMillan (John Furse), ASIATIC CHOLERA, 6d. net.

Bale, Sons & Danielsson
Some account of the ravages and treatment of the disease, from the first recorded epidemic described by Thucydides to the present outbreak in Hungary. Reprinted from *The Journal of Tropical Medicine and Hygiene*, December 1st, 1914.

Milne (R. M.), MATHEMATICAL PAPERS, 1/ net.

Macmillan
The papers set for admission into the Royal Military Academy and the Royal Military College, September-November, 1914.

FINE ARTS.**Sahni (Daya Ram), CATALOGUE OF THE MUSEUM OF ARCHAEOLOGY AT SARNATH.**

Calcutta, Superintendent of Govt. Printing
Dr. J. Ph. Vogel, Superintendent of the Archaeological Survey, Northern Circle, contributes an Introduction.

Victoria and Albert Museum: THE PANELLED ROOMS.—I. THE BROMLEY ROOM, 6d.

Stationery Office
A history and description, by Mr. H. Clifford Smith, of the panelled room from the so-called "Old Palace" at Bromley-by-Bow, which was bought for the Museum in 1894. It is illustrated with plates and drawings.

Victoria and Albert Museum: THE PANELLED ROOMS.—II. THE CLIFFORD'S INN ROOM, 6d.

Stationery Office
An account of the panelled room formerly in No. 3, Clifford's Inn, by Mr. Oliver Brackett. It is illustrated with plates.

MUSIC.

Morley (Thomas), YOU THAT WON'T TO MY PIPES' SOUND, from 'The First Booke of Ballets to Five Voyces,' London, 1595, edited by Lionel Benson, 3d. Novello

Moussorgsky (Modeste), TABLEAUX D'UNE EXPOSITION POUR PIANO, 3/ net. Augener

Novello's Octavo Edition of Trios, Quartets, &c., for Female Voices: No. 450. ON A FADED VIOLET, words by Shelley, music by Hamish MacCunn; No. 451. NIGHT, words by Richard H. Barham, music by Hamish MacCunn; No. 452. WHITHER? words by Longfellow, music by Hamish MacCunn; No. 453. O MY LOVE, LEAVE ME NOT, Old Gaelic Melody, translated by Mrs. Grant from Alex. Campbell's collection, 1816, music by Hamish MacCunn, 3d. each.

Novello's Parish Choir Book: No. 925. ERE WE LEAVE THY HOUSE, O FATHER, Vesper Hymn for Use in Time of War, words and music by Ernest Harrison; No. 929. DARKNESS OF NIGHT, Vesper Hymn for Use in Time of War, by Mary Bradford Whiting and George C. Martin, 1d. each.

Organ Arrangements, edited by John E. West: No. 50. BLEST ARE THEY THAT MOURN; No. 51. ALL FLESH DOETH PERISH; No. 52. HOW LOVELY ARE THY DWELLINGS FAIR, by Johannes Brahms, Op. 45, 1/6 net each. Novello

Pischna (J.), SIXTY PROGRESSIVE EXERCISES FOR THE PIANOFORTE, edited by Oscar Beringer, 2/2 net. Augener

Rolland (Romain), MUSICIANS OF TO-DAY, translated by Mary Blacklock, 2/6 net. Kegan Paul
A collection of essays on modern musicians, and a paper entitled 'The Awakening: a Sketch of the Musical Movement in Paris since 1870.' Mr. Claude Landi contributes a short Introduction.

Rootham (Cyril Bradley), A VIGNETTE, Song, words by Robert Bridges, 2/ net. Novello

Shaw (Martin), SIX SONGS OF THE WAR: BATTLE SONG OF THE FLEET AT SEA, by Stella Callaghan; CALLED UP, by Dudley Clark; ENGLAND FOR FLANDERS, and ERIN UNITED, by C. W. Brodribb; CAHILLONS, translated from the French of Dominique Bonnard; VENIZEL, by W. A. Short, 2/6 net. Milford

Short Settings of the Office for the Holy Communion: No. 53. GILBERT STOCKS IN F, edited by Sir George C. Martin, 1/ Novello

Somervell (Arthur), PIECES FOR SIGHT READING, 1/6 net. Augener

Speer (William H.), CRADLE SONG, translated from the Latin by Coleridge, 1/6 net. Novello

DRAMA.

Cassell's Illustrated Shakespeare, 3/6 Cassell
The Comedies, Histories, Tragedies, Sonnets, and Poems, with a Biographical and Critical Introduction by Furnivall and Mr. John Munro, and 65 full-page illustrations.

Coming of Bride, a Pageant Play, edited by A. M. Buckton, 1/ net. Elliot Stock

This play was mainly written by the students of Chalice Well, Glastonbury, and was performed last summer by the Guild of Festival Players.

FOREIGN.**HISTORY AND BIOGRAPHY.**

Daudet (Léon), DEVANT LA DOULEUR, Souvenirs des Milieux Littéraires, Politiques, Artistiques, et Médicaux de 1880 à 1905, Deuxième Série, 3fr. 50. Paris, Nouvelle Librairie Nationale

A further volume of the author's reminiscences of various aspects of French society.

WAR PUBLICATIONS.

Bédier (Joseph), LES CRIMES ALLEMANDS D'APRÈS DES TÉMOIGNAGES ALLEMANDS, 50c. Paris, Armand Colin

A condemnation of Germany for violating international law. The brochure is one of a collection of "Études et Documents sur la Guerre," and is illustrated with photographic reproductions of German manifestos, letters newspaper extracts, &c.

Durkheim (E.) and Denis (E.), QUI A VOULU LA GUERRE? "Études et Documents sur la Guerre," 50c. Paris, Armand Colin

An examination of the causes of the war from official documents.

Nothomb (Pierre), LA BELGIQUE MARTYRE, 50c. Paris, Perrin

An account of German atrocities in Belgium, reprinted from the *Revue des Deux Mondes*.

Weiss (André), LA VIOLATION DE LA NEUTRALITÉ BELGE ET LUXEMBOURGEOISE PAR L'ALLEMAGNE, 50c. Paris, Armand Colin

Belongs to the series of "Études et Documents sur la Guerre."

FICTION.

Péladan, LES AMANTS DE PISE, 1/ net. Nelson
A cheap edition.

Souvestre (Émile), UN PHILOSOPHE SOUS LES TOITS, Journal d'un Homme heureux, 1/ net. Nelson
A cheap edition.

REVIEWS AND MAGAZINES.

Revue Historique, NOVEMBRE-DÉCEMBRE, 1914, 6fr. Paris, Félix Alcan

This number contains papers on 'La Re-traite de Pomponne de Bellièvre,' by M. J. Nouaillac; 'La Politique Espagnole dans la Crise de l'Indépendance Bretonne,' by M. J. Calmette; and 'Histoire de Grande-Bretagne,' by M. Ch. Bémont.

FINE ARTS.

Ricci (Seymour de), CATALOGUE DE LA COLLECTION BARTHELEMY REY. Paris

A catalogue of art relics of the Middle Ages and Renaissance. It is illustrated with photographic plates of statuary, paintings, &c.

Sluyterman (K.), avec la Collaboration de Me. A. H. Cornette, INTÉRIEURS ANCIENS EN BELGIQUE. The Hague, Nijhoff

A portfolio of a hundred plates in heliotype, reproduced from photographs by M. G. Sigling. The plates are preceded by descriptive notes.

NEWSPAPERS AND ADVERTISING.

J. T. in his comment of last week on my article of January 23rd thinks I ought to name papers, in order that the purchaser may "act according to the best light that he possesses." I suggest this is a case of a *non sequitur*. My naming papers, guided thereto perhaps, however unintentionally, by some personal leaning, political, sociological, &c., would not, it seems to me, help J. T. to live more nearly to his ideals. In case, though, I am wrong, let me say at once that a shilling would probably cover all that I personally

have spent on papers since the war started. The paper that I have always thought I should be willing to support to the extent of my pennies is *The Manchester Guardian*, but I hardly ever see it because I live in the South and have usually seen as much of the news of the day as I want before it is available. I read *The Daily Telegraph* probably more often than any other paper. A friend with whom I travel up to town has it with him in the train; so I lend him my book, and he lends me his paper; and certainly it gives me far less cause than some other papers for feeling ashamed to be seen with it in my hand. From my point of view it does not seem always fair; sometimes I think it stupid; and more often than not I wonder momentarily at its advertisements of fashions and other things, but I pass them by as a misuse of paper.

Before I make further comment on the subject of advertisement, I desire to say that because I name two papers I do not necessarily condemn the rest. I would not willingly put a halfpenny in Lord Northcliffe's pocket—not because good stuff cannot be found among the papers for which he is responsible, but because I think that he cares less than others whether the matter is good or bad; and so I think he realizes less than others his grave responsibility. My only other consideration is to buy what I can get most use out of, and that, broadly speaking, would be a paper which gave points of view different from my own. Lastly, I would rather give a penny for a paper than a halfpenny, because I think that a penny paper has more chance of being decently produced.

And now as to advertisements. I agree with J. T. that there is use in publicity; but, when there is so much that requires time and money which is clamouring to be undertaken, there should, in my opinion, be greater conservation of energy. I shall probably be acting in accordance with the spirit of my last sentence if I merely allude to the course I myself adopt. Being one of the most fortunate of people in possessing relatively quite a small income, to obtain which I have to use my energies as much as possible, I have no time to seek wants, and have only money enough to provide for my needs. Were it otherwise, I possess, unfortunately, no certainty that I should not act otherwise. The things required to enable me to follow what seems to be my vocation are neither many nor relatively expensive. A co-operative society sends to order, more or less, what I like materially.

As regards my more spiritual wants, I have constantly at hand a great deal more to read than I can turn to full use. Thus again I do without advertisement. But J. T. may say, What if you are an employer? Well, I am, and, whenever I am in the happy position of having work to give out, my regular hands find plenty of people willing to do it without having recourse to advertisement. Let me add, however, that I believe Labour Exchanges might be made much more helpful than I have at present found them.

So, personally, as regards the need for any sort of advertisement, "I cut it out." I am far from suggesting that it is therefore wrong; but I must say again that it often represents dissipation of energy which is wanted elsewhere. J. T. avers that some proprietors use the money so obtained to improve the reading matter that is given to the public. No doubt; but I think he will see that, from my point of view at least, to do so amounts to engaging in something comparatively

wrong in order to bring about something comparatively right—and that sort of thing is responsible, in my opinion, for a large slice of the evil in this world.

I may add that I often think the space taken up in *The Athenæum* by advertisements could be used to better advantage. The best advertisement a book can get is a favourable review—that is what advertisers really want publicity for. It is difficult in the present state of business morality to suggest that a review should be paid for by publishers, or even, perhaps, that they should take a number of copies containing it, to send to people who might thereby be induced to buy the book—though something along these lines, I think, might be done. I would, however, suggest an even more revolutionary proceeding. The *Athenæum* reviews are not the first in the field, though they are not the last, as they sometimes were aforesaid. Why not permit publishers to advertise, facing or by the side of your notice, extracts from the notices appearing in other papers? I remember a case in your own columns, where Mr. John Long gave the number of copies sold in two months of a book he published called 'Love on Smoky River,' and followed these by giving a few lines from your review, which "slated" it. I do not know what effect that had, appearing, as it did, in the advertisement columns, but I am sure it would have had more effect in the "body" of the paper. Favourable extracts—which, I suppose, are all the publisher would want to insert—would either confirm your own opinion or show that others did not share it.

J. T. says that I injure my case by sweeping generalizations. I regret extremely whatever there is of truth in his opinion. X.

DR. GUEST AND IMMORTALITY.

"EDUCATIONIST" in his comment (January 23rd) on our report of Dr. Guest's lecture on National Training seeks to lead us to a consideration of the possible origin and permanence of man's spiritual nature and the deductions to be made from various theories. The writer of our report has sent us a long article along these lines, but into this region of speculation we cannot follow him at present. Our notice of the Educational Conference laid emphasis on its practical points, and it is the practical side of the spiritual life as a working force now likely to be increasingly recognized which we were considering. We did not state any definite view as to the survival of the spiritual life after death; we merely suggested that special attention to this point was apt to lead to an under-rating of the effect of the spiritual in this present life. The enormous force of the spiritual is subject to waste just as the force of the material is; and the recognition of this in normal circumstances seemed to us of more importance than the denial or affirmation of consciousness after death.

Such a view presupposes a value for the spiritual which may not be shared by all, but which, we may fairly say, has been admitted by the world's greatest thinkers. The Kaiser and his beliefs, motives, or possible actions (if we are ever likely to know or guess them) may attract the attention of a future Plato; but such a discussion would hardly be to the point, since it involves philosophic and psychological points which we were not considering.

Literary Gossip.

THE UNIVERSITY OF LONDON is making a praiseworthy effort, by arranging courses of public lectures, to spread information on various topics connected with the war. Next week Prof. Paul Studer discusses 'The Spirit of France,' and Prof. Gilbert Murray deals with 'Group Instincts' in relation to the psychological aspects of the international crisis. Prof. A. F. Pollard is continuing his course on 'The War, Week by Week.'

ON Monday, the 22nd inst., Viscount Bryce will deliver the Creighton Lecture, taking as his subject 'Race Sentiment as a Factor in History.'

FROM the Seventh Annual Report of the Old Edinburgh Club we learn that the Book of the Club for 1914 will consist of two papers by Mr. F. C. Eeles. The first deals with the Holyrood Ordinale, the property of the President, Mr. W. Moir Bryce, a large fifteenth-century MS., including Kalendar, Gospels and Homilies for reading in Chapter, Ordinale for services throughout the year, Manuale containing the Visitation of the Sick and other occasional services, and an inventory of Church goods and ornaments of 1493.

The other paper deals with the manuscript additions for Scottish use in a Sarum Breviary given to the Burgh Muir Chapel by John Crawford the founder, which supply a series of Scottish Saints' Days in the Kalendar. It is intended to issue the volume for 1915 next January.

AT the Annual Meeting of the Folk-Lore Society on the 17th inst. the President, Dr. R. R. Marett, will give an address on 'War and Savagery.' The meeting will be held at University College, Gower Street.

IN 'The Making of the War,' which Mr. Murray is publishing this spring, Sir Gilbert Parker aims at putting before his readers, in a compact but complete and easily intelligible form, the causes of the present conflict. He studies, besides the diplomatic side of the case, the development of the German war policy during the last forty years, and the contributions of professors and spies to the national service.

WE are glad to notice that Mr. Murray has in hand 'Studies in Literature and History,' by that accomplished man of letters the late Sir Alfred Lyall.

'THE GEORGIAN PRIMATES,' by Mr. Aldred W. Rowden, which Mr. Murray also promises this spring, should be of interest, for little is known of these dignitaries by the average reader.

MR. H. MAXWELL PRIDEAUX writes:—

"In the able review of 'Chess Strategy' which appears in your current issue, the writer has fallen into the (not unusual) error of confounding Eduard Lasker, the author, with his more celebrated, but unrelated namesake—Emanuel Lasker, the present holder of the world's chess championship.

"Incidentally, it will please many readers to find your reviewer giving poor Jas.

Mason credit—and justly—for his sense of humour; he also had a real literary gift, though he would have stared in surprise at any one who told him so!"

MESSRS. MACMILLAN will publish shortly the translation by Mr. Rabindranath Tagore of 'One Hundred Poems of Kabir,' which we noticed in the editions of the India Society on January 23rd.

Messrs. Macmillan will also issue 'The British Empire,' by Sir Charles P. Lucas. The book constitutes a popular account of the gradual expansion of England into an Empire with Dominions overseas.

MESSRS. METHUEN'S announcements in Belles-Lettres include 'A Salute from the Fleet, and other Poems,' and 'Rada,' a play which has its scene in Belgium, by Mr. Alfred Noyes; 'Windrush and Evenlode,' a first collection of verses by Mr. Henry Baerlein, who is well known as a translator of Bulgarian folk-songs; and 'Poets and Puritans,' essays by Mr. T. R. Glover, who brings to English criticism a classical training.

MR. LEE WARNER has in hand for publication a volume in which Sir George Birdwood gathers views, opinions, and experiences formed by him during his long and distinguished career in India. The book has as its title 'Sva' ('Myself'), and is edited by Mr. F. H. Brown.

A WORK dealing with 'War and Culture,' written by the Swedish professor Gustaf Steffen, will shortly be published. It is a psychological study of the various nations engaged in the war, based on various official documents, observation, and the writings of Mr. Bernard Shaw, Mr. H. G. Wells, Prince Kropotkin, and Prof. Vinogradoff.

THE death took place last Sunday, in his 93rd year, of Mr. A. B. Todd, who was formerly well known as a Scottish journalist. Mr. Todd took a special interest in Covenanting subjects, and was the promoter of a monument to Alexander Peden at Cumnock, and to others elsewhere, while his volumes 'Homes, Haunts, and Battlefields of the Covenanters' and 'Covenanting Pilgrimages and Studies' had considerable popularity. He was also author of a volume of 'Poems, Lectures, and Miscellanies,' and an autobiography.

WE are sorry to notice the death, on January 27th, of Mr. Robert C. Seaton, well known for many years as a schoolmaster at St. Paul's, and a classical scholar. Mr. Seaton translated Apollonius Rhodius, and was a frequent contributor to *The Classical Review*. His book on 'Sir Hudson Lowe and Napoleon' (1898) made some stir as a vindication of the unhappy governor.

WE have also to record the death, in his 50th year, of Mr. Peter Keary, a leading exponent of popular journalism who was associated with Mr. C. A. Pearson. His publications include 'Get On or Get Out' and 'Do It Now.'

SCIENCE

Percy Sladen Trust Expedition to Melanesia: the History of Melanesian Society.
By W. H. R. Rivers. 2 vols. (Cambridge University Press, 11. 16s. net.)

THE title of Dr. Rivers's work raises the question whether it can be necessary to occupy more than a thousand pages with the social history of races who have no records and only short memories. It also indicates that a change in the author's views as to the manner in which the subject should be treated has taken place since 1906, when he wrote a treatise on the Todas, of which we expressed our high appreciation. He now offers for that work a kind of apology.

"When 'The Todas' was written, I had fully realised the insufficiency of current methods of collecting the facts of ethnography, but I was then under the sway of the crude evolutionary doctrine of the time, and did not see that the need for sound method was equally great in the theoretical treatment of these facts."

In his address to Section H of the British Association, at Portsmouth in 1911, he gave a forecast of this change of view. He stated that

"the efforts of British anthropologists are devoted to tracing out the evolution of custom and institution. Where similarities are found in different parts of the world, it is assumed, almost as an axiom, that they are due to independent origin and development, and this in its turn is ascribed to the fundamental similarity of the workings of the human mind all over the world, so that, given similar conditions, similar customs and institutions will come into existence and develop on the same lines."

His present view is in favour of the historical study of human culture, leading to the inference that resemblances are to be explained by direct transmission from one people to another. His conversion, however, is not absolute, though it led to a change of the title of his work from "the Evolution" to "the History" of Melanesian society. It can hardly be said to be a history within the definition of Johnson's 'Dictionary,' viz., "a narrative of events and facts delivered with dignity; the knowledge of facts and events."

The first volume contains in fourteen chapters the data collected by Dr. Rivers in the several islands visited by him. The second, in twenty-five chapters, sets forth the theory which he has formed of the significance of those data. In the earlier chapters of this volume—say, those from xv. to xxii.—the treatment of the subject is purely evolutionary. They were written before the author had changed his views; and, "with a few unimportant exceptions," they stand as they were when he was wholly satisfied with the evolutionary standpoint. There are passages which, he says, he would not write in the same way if he were to start again from the beginning, but he has left them as examples to illustrate that

standpoint. His position seems, therefore, intermediate between the two systems: he admits evolution until compelled by the complexity of the facts to introduce the element of immigrant influence.

It is not easy to state briefly the results of the complicated and lengthy discussion Dr. Rivers has added to the enormous collection of data he has accumulated. He attributes to the aboriginal inhabitants of the islands a system of dual organization with matrilineal descent; that is, the community was divided into two parts, and marriage was only permitted between a male of one part and a female of the other, descent being always counted through the female. Out of this grew a gerontocracy, a state of things in which the old men monopolized the young women. There is evidence of the former existence of this system in the continuance to the present day of a custom of marriage between a person in the conventional relation of grandfather and a person in the conventional relation of granddaughter, for it must be always recollected that relations in this connexion includes those who would not be so designated by us.

Though it thus appears that there are relics still in existence of customs which may have amounted to a gerontocracy in times past, it is obvious that a system of monopoly of power in the hands of old men has not in it the elements of permanence. Either the old men would have to surrender some of their wives to the younger men, or the younger men would help themselves. If the old men objected, the younger ones would carry off suitable girls by force, and thus would arise a system of marriage by a mock conflict and by capture. In Dr. Rivers's interpretation these customs

"are not the survivals of the capture of women from a hostile tribe, but are the consequences of the effort to escape from an internal marriage regulation, viz.:—the monopoly of women by the old men."

If this be so, it will be seen that we have come a long way by the light of evolution alone.

Somewhere at this point Dr. Rivers finds evidence of the invasion, immigration, intermixture, or, at any rate, the arrival among these peoples, who still possessed the dual organization into reciprocally marriageable moieties, of other peoples, who introduced among them two cultures, which he calls the kava culture and the betel culture respectively; and he adopts as a working assumption the idea that those cultures belong to two immigrant peoples whom he calls the kava people and the betel people. He considers that the kava people came first, and that the use of kava as a daily stimulant was displaced by betel. Probably, he suggests, both peoples came from the same part of the world, and the differences between them are, perhaps, to be explained merely by lapse of time. He shows cause for adhering to his hypothesis of two streams of migration

into Melanesia, which he denotes by their respective uses of kava and betel.

It is not alone in the introduction of these stimulants that Dr. Rivers finds evidence which suggests the influence of immigrants. He investigated the secret societies of Melanesia, and found embodied in their ritual a religious cult belonging to those immigrants. By an exhaustive comparison of Melanesian with Polynesian culture he distinguished two elements in the manner of dealing with the dead: the earlier associated with the interment in a sitting position, which is found in Melanesia, and the later with the preservation of the dead, which is embodied in the ritual of the secret societies there. He also finds the influence of immigrant peoples in the various modifications of the marriage customs, ending in the substitution of the system of tracing descent through the father for that of tracing descent through the mother, while not abolishing the dual system, which still exists in the islands.

We might be led to infer that these important changes in the social customs of the people had been imposed by conquerors upon a subservient population. Dr. Rivers says that it was not so, and that most of the changes which have taken place in Melanesia have been due to the influence of relatively small bodies of immigrants. The changes were so slow and gradual that one would naturally regard them as belonging to evolution. Dr. Rivers admits that

"it is only by a process such as we are accustomed to regard as evolutionary that it is possible for changes in social structure to come about";

and he acknowledges that

"the method of this book lies between that of the evolutionary school and that of the modern historical school. Its standpoint remains essentially evolutionary in spite of its method becoming historical."

If that is so, it would seem that the immigrant influence is itself merely an incident in the evolution of the social customs of the people.

The main point at issue is the sufficiency of the evidence. If the evidence of immigrant influence is sufficient, how is a British anthropologist concerned to deny its existence? If the evidence is absent or insufficient, why should he not be at liberty to use the working hypothesis of evolution that he has found so convenient before? It is with regard to this that Dr. Rivers's splendid work has its value. He is unrivalled as a collector and systematizer of evidence. He gained a high reputation by his book on the Todas, and the present work will increase that reputation. He has, with untiring industry, worked out the genealogies, investigated the languages, and collected oral and other evidence of every sort. He has treated the materials so collected with discrimination and candour; he does not claim for any piece of evidence more than it is worth, and his work would remain of value, even if his conclusions were not ultimately sustained.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Jan. 28.—Sir Arthur Evans, President, in the chair.

Sir Hercules Read, V.P., exhibited a bronze stirrup-shaped object of the Late Celtic period, of a type well known, but of which the use is uncertain. The example shown possessed, however, a novel feature which helped somewhat towards the elucidation of the problem. Prof. Ridgeway, in his book on 'The Origin of the Thoroughbred Horse,' had propounded a theory that the object was attached to the yoke of the chariot to prevent the reins, on being slackened, from falling beneath the horses' feet. This theory was founded on the occurrence of similarly shaped articles in wood on an Egyptian chariot of the fifteenth century B.C., now in the Museum at Florence. The contention of Sir Hercules Read was that the stirrup-shaped article was rather used as a head ornament. His arguments in support of this theory were: 1. That the existence of two sockets on the exhibited example (not found on any other known to him) was fatal to Prof. Ridgeway's theory, while the sockets would be of use if his were adopted. 2. That in many cases of existing examples the ornamental features would not be seen at all if the point of the object were hanging downwards, as suggested by Prof. Ridgeway. 3. That the ancient Britons in the first half of the first century A.D. had a much better and more practical apparatus for preventing the reins from falling, i.e., the "terret," an object which remains in use up to the present day in practically the same form.

Mr. Reginald Smith read notes on the three following exhibits:—

1. An iron currency-bar in Cheltenham Museum from Salmonsbury Camp, Bourton-on-the-Water, Gloucs., of a new denomination, viz., 16½ oz., or one and a half times the unit of 11 oz. (4,770 grains). This is the sixth known denomination of the British bar-currency mentioned by Caesar, the unit being determined by cheese-shaped weights marked I, found in England and abroad. Hoards of such bars have been found in various places contained within a square with base from Bridport to Portsmouth; and examples are known of ½, 1, 1½, 2, and 4 times the unit weight.

2. This exhibit has a bearing on a hoard of bronze vessels found last September at Wotton, Surrey, and exhibited by Mr. J. H. C. Evelyn. Nine vessels of various shapes and sizes were found packed inside a tenth, a quarter of a mile from the Tillingbourne, and two feet from the surface. Four of very thin metal, probably all provided with iron rims and mounts, range from 10 in. by 16 in. to 22 in. by 13 in.; and three have a small hole in the rounded base plugged with a rivet, the fourth having a patch. Two others are basin-shaped with incurved lip and indented base, one perforated in the centre; two more have the form of a truncated cone, one plugged in the centre. The most striking specimen is a shallow bowl with eleven pairs of radiating ribs embossed on the base, and a round hole in the centre. Comparison with others described to the Society in 1907 leaves little doubt that these perforated bronzes were used for measuring time by the Britons of Caesar's date; and water-clocks of this kind are known in India and Ceylon, but differ from the classical patterns. They were placed on the surface of water, which percolated slowly, and caused the bowl to sink in a given time, when it was replaced by an attendant who sounded a gong or gave some other signal. The Wotton system closely corresponds with another from Sturmer, Essex, both containing a bronze of frying-pan form that may have served as a gong. The best Wotton bowl is the same weight as the unit currency-bar, and the others that are not too badly damaged were originally of weights corresponding to 1½, 2, 2½, and 3 units. The uniformity of standards in distant parts of England suggests a central organization, and for political and scientific reasons the Druids may be supposed to have controlled this department. The Wotton hoard will be presented to the British Museum.

3. The third exhibit was by Mr. Wellstood of a bronze penannular brooch found at Stratford-on-Avon, attributed to the fifth century, and bringing the number of such specimens up to eleven. The type was developed from a small size common in Roman times, and is now considered the prototype of the remarkable Irish brooches dating between 500 and 1000 A.D.

Sir Arthur Evans exhibited some remarkable objects of ancient British art. One was a jet cameo found at Churchfield, on the banks of the Medway, opposite Rochester Castle, in 1838. It had been described as Roman, but presented a characteristically Celtic design in a typically British material. Roman cameos with Medusa's head are not uncommon, and had an amuletic

value. Ancient British cameos were hitherto unknown, and the present specimen afforded additional evidence of the growing classical influence in the period that preceded the Claudian conquest.

Another object was a fibula belonging to a very rare class found at Beckley, Oxon, and now in the Ashmolean Museum. It showed a "Late Celtic" development of an Italian Bronze Age form of which as yet the intermediate links were wanting. It was of elegant convoluted shape with plates engraved with horseshoe designs. The date of this brooch was ascertained by the occurrence of an analogous type in the "Danes' Graves" near Beverley, representing the first wave of Belgic invasion in this country, and belonging probably to the third century B.C.

Mr. Guy Maynard exhibited, on behalf of the Trustees of the Saffron Walden Museum, a particularly fine specimen of a Late-Celtic dagger in its sheath.

ROYAL NUMISMATIC.—Jan. 21.—Sir Arthur Evans, President, in the chair.

Mr. Percy H. Webb exhibited a Belgian 20-franc note dated 27 Aug., 1914, printed in Brussels from the old plates of Leopold I.'s notes, after the removal of the current plates to safety. Mr. Henry Symonds showed a fine series of Anglo-Saxon and Norman coins of Ethelstan (Shaftesbury), Edgar (Norwich), Hardycanute (Dorchester), Harold II. (Hastings), William I. (Shaftesbury), and William II. (Wareham). Mr. L. A. Lawrence exhibited a series of counters engraved in the manner of Simon de Passe with types representing London cries. Miss Helen Farquhar exhibited a fine series of medals illustrating Mr. Hill's paper. Mr. F. A. Walters showed a first brass of Caracalla with *rev.* Circus Maximus.

Mr. Hill read a paper on an unpublished silver plaque by Simon van de Passe, with the portrait and coat of arms of an unknown man, probably an Englishman. He took the opportunity of discussing the method used by Passe for making these plaques, showed the impossibility of the assumption that they were stamped from dies, and argued in favour of their being separately engraved. The differences in details and in quality of engraving between different specimens of the same plaque (notably the bareheaded portrait of James I.) were pointed out.

ROYAL INSTITUTION.—Feb. 1.—The Duke of Northumberland, President, in the chair.—The special thanks of the members were returned to Dr. H. D. Rolleston for his generous gift, in the name of Miss Davy (niece of Sir Humphry Davy), of a bust of Sir Humphry, executed in 1822 by Samuel Joseph. The bust was presented to the Institution on behalf of Dr. Rolleston by Prof. Sir James Dewar after his Friday evening discourse on January 22nd, and accepted by the Treasurer on behalf of the members.

MEETINGS NEXT WEEK.

- Mon. Royal Academy, 4.—'The Highest Period of Greek Sculpture,' Sir C. C. Walters.
 — Surveyors' Institution, 8.—Adjourned Discussion on 'The Report of the Land Enquiry Committee on Urban Land Tenure.'
 — Geographical, 8.30.—'A Seventh Journey to Persia,' Col. P. Moleworth-Hykes.
 Tues. Royal Institution, 3.—'Muscle in the Service of Nerve,' Lecture III, Prof. C. S. Sherrington.
 — Zoological, 5.30.—'Report on the Deaths which occurred in the Gardens during 1914,' Mr. H. G. Plimmer; 'On a Colubrid Snake (Xenodon) with a Vertically Movable Maxillary Bone,' Mr. E. G. Boulenger; 'A New Liver-Fluke from the Kestrel,' Dr. W. Nicoll.
 — Institution of Civil Engineers, 8.—'Engineering Operations for the Prevention of Malaria,' Mr. P. Dudley Evans.
 Wed. Peasant Arts Fellowship, 7.30.—Annual Meeting; 7.30.—'Village Communal Life,' Miss Maude Goldring.
 — Royal Academy, 4.—'The Position of Painting in Ancient Greece and the Decline of Greek Sculpture,' Sir C. Walters.
 — King's College, 5.15.—'The Spirit of France,' Prof. P. Stöder.
 — University College, 5.30.—'Comparative Law,' Lecture III, Sir John Macdonell.
 — Society of Arts, 8.—'British Lithography in 1914,' Mr. F. Vincent Brooks.
 Thurs. Royal Institution, 3.—'Zoological Studies: War and Evolution—'Nations as Species,' Lecture I, Dr. P. Chalmers Mitchell.
 — Royal, 4.30.—'Lepidostrobos Kentuckiensis, formerly Lepidostrobos Fletcheri,' Scott and Jeffrey, a Correction, Dr. D. H. Scott; 'The Excitatory Process in the Dog's Heart: Part II. The Ventricles,' Messrs. T. Lewis and Mr. A. Rothchild; 'On the Variation in the Growth of Mammary Tissue in vitro according to the Age of the Animal,' Mr. A. J. Walton.
 — Society of Arts, 4.30.—'Tribes of the Brahmaputra Valley,' Capt. Sir G. Duff Dunbar.
 — University College, 5.15.—'The War, Week by Week,' Lecture II, Prof. A. F. Pollard.
 — University College, 5.15.—'The Philosophy of Nietzsche,' Lecture II, Dr. A. Wolf.
 — University College, 5.30.—'Belgian Art,' Lecture IV, M. Camille Peugère.
 — Institution of Electrical Engineers, 8.—'Conditions affecting the Variation in Strength of Wireless Signals,' Prof. E. W. Marchant.
 Fri. Astronomical, 8.—Annual Meeting.
 — Bedford College, 5.15.—'Group Instincts,' Prof. Gilbert Murray.
 — Alchemical, 8.15.—'Alchemy and the Devil,' Archdeacon Craven.
 — Royal Institution, 9.—'Recent Advances in Oceanography,' Dr. W. S. Bruce.
 SA. Irish Literary Society, 8.—'Old Singers and their Songs,' Mr. A. M. Freeman.

FINE ARTS

The Hound of Heaven: Ten Drawings illustrating the Poem of Francis Thompson. By Frideswith Huddart. (Chatto & Windus, 7s. 6d. net.)—To the illustrator who selects Francis Thompson's most famous poem for his theme the virtue of courage can hardly be denied. He has subjects which can only be handled in a most abstract manner, but which at the same time are very human in their interest. The protagonist of the drama has to be shown in perpetual, yet futile activity, and we might perhaps suggest that the artist, in his desire to keep his mortal sufficiently abject, has endowed him with a sort of tadpole anatomy, which does less than justice to the standard of humanity maintained in the poem. One of the strongest things in 'The Hound of Heaven' is the suggestion of the spacious range for the fugitive's temporary evasion—of the sphere of the human mind and its dignity.

Some failure in this direction was, perhaps, inevitable: the designer must proceed by comparison, and if the divine element is to be suggested by the means at the disposal of a merely mortal illustrator, the symbol for man must suffer a proportional humiliation and become sometimes a mere worm. At least, by such means it is clear that the visitant in the drawing "Their angel plucked them from me by the hair" is of higher lineage than the mortal's, robed as he is in vivid pyrotechnics of line. Similarly, in the last drawing there is no doubt as to which is the more imposing of the suggested presences; indeed, in art a row of foreshortened toes of unusual size well pressed down upon the earth has become an accepted symbol for a rather formidable and forbidding angel. Examination of the other feet drawn in this sequence of illustrations reveals with what economy the artist has avoided any suggestion of weight-bearing structure in all but this case.

Perhaps the best that can be said for these drawings is that their weakness does tend to correct a slight weakness in the opposite direction in the poem. We feel man to be naked in a sterile world but for the comfortings of a divine compassion—a gulf separating his personal futility from the cold strength and grandeur of impersonal forces. In Thompson's poem, on the other hand, some of the lines most consoling in their beauty are those which celebrate the poet's communing with nature:—

So it was done:
 I in their delicate fellowship was one—
 Drew the bolt of Nature's secreties.
 I knew all the swift importings
 On the wilful face of skies;
 I knew how the clouds arise,
 Spumed of the wild sea-snorings;
 All that's born or dies
 Rose and dropped with; made them shapers
 Of mine own moods, or waitful or divine;
 With them joyed and was bereaven.
 I was heavy with the even,
 When she lit her glimmering tapers
 Round the day's dead sanctities.

After this to say of "Nature, poor stepdame,"

Never did any milk of hers once bless
 My thirsting mouth.
 appears to the present reviewer almost ingratitude. He feels that the poet is interpreting her silence with a less generous faith than that he shows in the end when he kisses the rod. His acceptance of it as the instrument of divine love imposes itself upon the reader by its sincerity, while it does not explain away the menacing, almost cruel, beat of the pursuing refrain, the radiant innocence and beauty of the hunted creature breaking for liberty. From a didactic point of view, Thompson's rebel is perhaps a thought too sympathetic, and,

if we can once accept his identity with the figure in the illustrations, the tendency of the latter is certainly to restore him to his proper wretchedness. The irresistible weight of the refrain has so hypnotized the artist that what were the gallant excursions of the poem become a monotonous, fluttering panic, always abject, and almost without development. The same naked terror is shown relieved against the Cimmerian darkness eternity offers to an 'expiring mind—never, even in the final drawing, against the infinite light which breaks upon the awakening soul. There is thus a certain sameness of depression about the series which is emphasized by the weakness with which the figures are drawn, if we are to think of them as living creatures. They look incapable of generating their kind, yet the prey to physical fear, and a preoccupation with the idea of death is perhaps a little morbid, unless it and birth are thought of as forming halves of the same device. There is this to be said for realism, that a real figure brings always some reminder of how much more has gone to our making than we can understand.

THE RIDLEY ART CLUB.

THE Belgian Section (which fills the Octagon Room at the Grafton Galleries) looks very like a minor annexe of the similar collection at Burlington House, many artists, such as MM. Wagemans, Charles Mertens, and Fernand Verhaegen, Miss Alice Ronner, and Médame Cambier, exhibiting in both galleries. In this instance every one of the Belgian exhibitors is for the moment domiciled in England.

As we get accustomed to seeing these works thus segregated from art of other nationality, we come to recognize a certain collective flavour which, if typical, would mark out the Belgians as pre-eminently a contented race. This characteristic has both advantages and disadvantages when applied to the pursuit of art. It makes, on the whole, for conservatism, which is by no means a bad thing—for easy execution and, perhaps, specialism. Flanders has usually held that one of the duties of the artist was to retain his relish for the obvious and familiar, and this is the most agreeable side of approach to the work of these artists. On the other hand, we can fancy their activity falling readily into a routine, and lacking a little the experimental interest of which the world has latterly made rather a fetish. In the present show M. Leon de Smet's large portrait looks as if draughtsmanship, and to some extent colour also, were a matter of graceful routine, its act of generalization furnishing a pleasurable exercise of the artist's faculties, but nothing more. M. Maurice Wagemans has, we feel, in his time been more strenuous, but not very recently. His *Nu couché* (34) is loose-knit, if we compare it with other work by the artist previously shown in England; while Miss Alice Ronner's contributions (8 and 24) are flimsier than those she has at the Academy, and recall somewhat the slightest and most slippery studies of the well-known Scotch painter Mr. Peplow. All the painters appear to have digested the commonplace reflection that intense effort often produces unsatisfactory painting, and that it is work done within the artist's strength, and without conscious difficulty, which usually turns out best. We must admit this, yet hold that in the long run periods of more heroic striving have a cumulative effect, and are indirectly potent. It will be interesting to watch the effect of the challenge of such virtue in other fields

upon a school with all the marks of a long period of "easy going," which is often a sound preparation for vigorous endeavour.

The artists of the "Ridley" fall easily themselves into a similar process of marking time, but self-satisfaction does not lead with them so generally as with the Belgians to the modest virtues of easy execution and unstrained outlook which are the consolation prizes of the easily consoled. The work of Miss Amy B. Atkinson, *The Eye of the Heath* (120), must be granted these qualities.

On the other hand, there are amongst the Englishmen occasional signs of something more virile and tense, notably in the firm and painterlike designs of Mr. Dacres Adams (68, 89, 121). Here a sound use of logical principles is to be noted, but they are applied in a somewhat narrow and inelastic fashion, so that the detail is deduced from the large masses of the picture as inevitably as in a prudently worked-out game of chess. We recognize executive force in Miss Gloag's still-life *Autumn* (82), and in Mr. R. C. Peter's etching *Head of a Girl* (257), which marks a considerable advance in freedom and directness on his previous work.

OTHER EXHIBITIONS.

ANY large collection of modern etchings tends to be dull, because the art is in the dangerous condition of possessing a public to which the making of an etching, as such, is an act of virtue. Thus a design which, done with a pen on paper, is valueless, becomes marketable if it be put on copper, and this artificial encouragement debases the standard of work considered fit for exhibition. The organizers of the Exhibition of Modern Masters of Etching at the Leicester Galleries have made an unusual and praiseworthy effort to resist these corrupting influences—in part, it must be confessed, by reading the word "modern" with sufficient generosity in the first half of their show to include deceased etchers as far back as Méryon. Whistler, Samuel Palmer, and Seymour Haden, Braquemond, Legros, and Millet, are familiar to all amateurs of etching, and are quite admirably represented. It cannot be denied that by degrees we drop to a very different level, till at the tail end of the exhibition we find work which makes claims on that privilege of the etcher at which we have hinted.

The complete passivity of the photographic film might seem to make the art of photography—if art it may be called—dull enough, but it is an art so universally practised that its votaries are in the opposite position to that we have ascribed to the etcher. To exhibit an etching is, in a certain circle, a virtue; to exhibit a photograph is a thing hardly to be excused anywhere, except by a subject of unusual interest. The photographer is driven to be chary about shows by the commonness of his medium, and the photographs at the Dudley Gallery illustrating the Australasian Expedition to the Antarctic are a brilliant instance of the appreciation of a currency which, if paper only, must thus be redeemable in gold. Occasionally, as in the fantastic record of spray forms fixed in ice of No. 70, or the magical cavern beneath the coastal ice-cliffs (101), we have subject-matter of sensational beauty. The gigantic *Antarctic Mushroom* (42) clothed in icicles, *The Lotus Floe* (53), the finely sculptured *Monument of the Blizzard* (73), are other outstanding features of records every one of which seems, for some reason or other, well worth preserving.

PTOLEMAIC EXPLORATION.

DR. E. BRECCIA, Director of the Museum at Alexandria, has just issued the report of its career for 1913. The municipality of the city, being anxious to augment the collections in their Museum by fresh relics of the period after its foundation by Alexander, began excavations in the Fayoum at the site of the town of Theadelphia.

They anticipated the discovery of valuable papyri, but just before the arrival upon the site of their explorers the fellaheen had unearthed a horde of most valuable manuscripts, which, notwithstanding the illegality of their action, German agents purchased from them for their museums. Among these were the documents, a preliminary notice of which has been given at the Berlin Academy, concerning the Alexandrian administration—records that it would have been particularly appropriate to preserve at Alexandria itself.

During their unauthorized excavations the fellaheen had come upon the pylon of a temple of Ptolemaic date, and therefore Dr. Breccia proceeded to explore this edifice systematically. The work soon revealed an inscription over the entrance, stating that the temple was built in honour of the god Pnepheros by King Ptolemy Euergetes in 137 B.C. Two large sculptured lions crouched before the pylon, which admitted to a large court, having doorways leading to various chambers at the sides. A series of rectangular niches in the walls had been decorated with scenes of a procession in honour of the deity, but almost all of these frescoes had perished. One, however, which is better preserved, shows the god as a mummified crocodile, with a lofty crown, borne on a kind of chaise by four priests. Other priests and officials are depicted bearing palms and flowers.

The large court led into a second one, which had its entrance guarded by two sphinxes. At the right of the doorway is a column still bearing the attachments for holding the torches used in processions at night. Upon this column is an inscription setting forth that it was erected by Queen Cleopatra (III.) and King Ptolemy (X.) in honour of the guild of the Chenoboskoi, breeders of the waterfowl which abounded in Lake Moeris and the canals then open in the Fayoum.

Of the remains of this temple a remarkable scene painted upon one of the pylons is the most important discovery. It shows a warrior (standing beside his charger) who is about to offer a sacrifice in thanksgiving to the god. His military accoutrements are elaborately delineated, and the cuirass is decorated with a Gorgoneion. He holds a spear in one hand, whilst offering incense with the other. The most interesting representation, however, is that of a radiated nimbus around his head, identical with those attached to saints in early Christian art. A winged Victory sails down towards the officer with extended arms, as if about to crown him. The presence of the nimbus of this particular type may tend to show the Egyptian origin of this symbol, adopted, like many others, by early Christian artists. An inscription written alongside the fresco states the name of the officer performing the sacrifice.

From other texts Dr. Breccia has made it certain that the crocodile deity, Pnepheros, was worshipped at Theadelphia from B.C. 137 to A.D. 163. In 1908 M. Lefebvre published a long inscription proving that this temple possessed the privilege of a sanctuary.

In excavating some ruins of old houses near the shrine Dr. Breccia has now found a longer text of the same character, giving

no fewer than 53 lines of writing. It assigns sanctuary rights to two Theadelpian temples dedicated to Hercules and Isis. This, with the exception of the Rosetta Stone and Canopus Decree (Greek versions), is probably the longest Greek inscription found in Egypt. The grant is dated in the twelfth year of Ptolemy XIII. and his queen Cleopatra Tryphena—that is to say, 69 B.C.

Fine Art Gossip.

SEVERAL important pictures have been deposited on loan in the National Gallery of Ireland by the Director, Sir Hugh Lane. They include three examples of the art of Nicholas Poussin: 'The Marriage of Thetis and Peleus,' 'Plato and Proserpine,' and a decorative figure group—'Bacchante and Satyr.' A fine landscape by Claude Lorrain; 'La jeune Institutrice,' by Chardin; and a 'Venus and Adonis,' by Tintoretto, complete this valuable group of pictures, which, it is hoped, will eventually become part of the permanent collection.

THE lectures of the present session at the Royal Academy will include a series of four on 'The Thousand Years of the Flemish Arts,' by Prof. E. S. Prior. On the 15th inst. he will begin with 'The Romanesque and Gothic Arts of the Low Countries,' and two days later will discuss 'Architecture in Flanders and Brabant, A.D. 1400 to 1800.'

THE Painter Members of the Friday Club will hold their annual exhibition at the hall of the Alpine Club, Mill Street, Bond Street; it will consist of oils and water-colours, drawings, etchings, &c., executed by the members during the past year. The exhibition will open to the public next Monday, and will continue till Saturday, the 27th inst.

WE have received an appeal, signed by Mr. John Burns, from the Cities and Town-Planning Exhibitions Committee. Funds are required to replace the collection of exhibits sunk in the Clan Grant, which was one of the Emden's victims last October. The nucleus of the collection was the Survey of Edinburgh by Prof. Geddes and Mr. F. C. Mears at the Outlook Tower, in that city. It attracted wide attention, and has since been shown with constant additions at other important centres. When it was lost, it was on its way to Madras.

An Emergency Committee has been formed to reconstruct it, and has secured both loans and gifts, but more is required; and we think that the 1,000*l.* asked for should be readily subscribed for a cause of vital and direct importance. The Hon. Treasurer's address is 3, St. Helen's Place, E.C.

PROF. BALDWIN BROWN is publishing with Mr. Murray vols. iii. and iv. of 'The Arts in Early England,' dealing with 'Anglo-Saxon Art and Industry in the Pagan Period.' Abundant illustrations founded on the writer's own photographs are included, and the plates are intended to supply something like a "corpus" of the types found in Anglo-Saxon tomb furniture.

MESSRS. METHUEN's spring list includes a volume on 'Naples and Southern Italy,' by Mr. Edward Hutton, with twelve illustrations in colour by Mr. Frank Crisp, sixteen other illustrations, and a map. The book deals mainly with the provinces of Calabria and Apulia, which afford new ground for most travellers.

MUSIC

NEW PUBLICATIONS.

MESSRS. AUGENER.

Tableaux d'une Exposition: Ten Pieces for Piano. By Modeste Moussorgsky. Edited by O. Thümer. (3*s.* net.)—We have here a series of tone-pictures of a very fantastic kind. Beethoven told Potter that he always worked to a picture in his mind, but in this instance it was suggested from without: a visit paid by the composer to an exhibition of pictures by Victor Hartmann held at Moscow in 1874. To only a few of his tone-pictures did Beethoven give any clue, and that of a vague kind; yet anything more than he offered would not add to the true meaning of the music, though it might satisfy curiosity. In the work now in question a description of all the pictures is given, the next best thing to seeing them. They help to explain the realism of the music. The work, which is clever and imaginative, can be enjoyed to a certain degree for its own sake. Each number is preceded by an introduction based on the same theme in different keys and presented with different harmonies, and these Promenades, as they are called, represent the composer moving from one picture to another.

MESSRS. NOVELLO.

Seventeenth-Century Songs. Edited by Sir Frederick Bridge. (2*s.* 6*d.*)—In comparison with the storm and stress of modern music that of the seventeenth century sounds thin and monotonous to many music-lovers; but it is just that comparison which is fatal to the enjoyment of it. Among the songs in this volume are four by Henry Lawes, including 'Bid Me to Live,' of which the words of Herrick, his contemporary, are given "as the poem appears in Lawes's book." The story of Lawes's 'Mock Italian Song' is probably better known than the song itself, which is given here. 'Wherever I Am,' by Pelham Humphreys, is interesting, especially when we remember his place in the history of music, for when he died Purcell was only in his teens. The pianoforte accompaniments by Sir F. Bridge are excellent.

Organ Arrangements. Nos. 50, 51, and 52. By John E. West. (1*s.* 6*d.* each.)—Unsuitable pieces for the instrument are sometimes selected, but nothing could be better than "Blest are they that mourn," "All flesh is grass," and "How lovely are Thy dwellings!" from Brahms's 'Requiem'; moreover, they have been skilfully arranged.

Follow the Colours. By Sir Edward Elgar. (2*s.* net.)—The words of this song (with chorus for men's voices *ad lib.*) are by Capt. W. de Courcy Stretton. Sir Edward's setting, appropriately diatonic, is spirited, but it has not the same power as some of his melodies; the endeavour to be simple has somewhat hampered inspiration; still, his hand is clearly felt.

A Call to Arms: Song. (2*s.* net.)—Here the words are by Tennyson, the melody is by his wife, and the symphonies and accompaniment have been supplied by Sir Frederick Bridge. These last features add to the effect of the melody, which is rhythmical, and in the passage "Are we ready, Britons all, To answer foes with thunder?" of a martial character.

Musical Gossip.

THE audiences at recent Symphony Concerts at Queen's Hall have been below the average, but that of last Saturday afternoon was exceptionally large. There were only old favourites in the programme, but the 'Leonore' Overture, No. 3, and the Symphonies in c minor and in A, represented Beethoven at his greatest; while Brahms's Concerto for violin and 'cello, admirably performed by Mr. Maurice Sons and Madame Suggia, is becoming more and more attractive, owing, no doubt, to the ever-increasing number of students who play one or the other of these instruments. When Beethoven's music is well rendered, as on this occasion, it is a pleasure to listen to it. The whole of the concert was under the direction of Sir Henry J. Wood.

THE third of the Spring Series of the Leighton House Chamber Concerts, which took place on January 29th, opened with Beethoven's early Quartet in B flat, Op. 18, No. 6, of which a sound reading was given by the British String Quartet (Messrs. W. H. Reed, Charles Woodhouse, Alfred Hobday, and Charles Crabbe). The names of these artists are familiar, but it is, we believe, their first appearance as a Quartet. Madame Gleeson White sang a group of songs with good taste; and the pianist, Mr. Benno Moiseievitch, gave a clever performance of Schumann's Toccata, while his rendering of Brahms's Intermezzo was expressive.

The fourth concert will take place next Friday.

MISS MARIANNE REYNAERT, a Belgian violinist, pupil of M. César Thomson and Prof. Sevcik, gave a recital at the Æolian Hall on Wednesday evening for the benefit of wounded Belgian soldiers. There was life in her fluent performance of Viotti's showy Concerto in G. As yet, however, Miss Reynaert is too much interested in technique to do justice to such a simple piece as Beethoven's Romance in G.

AFTER the Brighton Festival it was announced that all expenses had been met, leaving a small sum for the War relief funds. The amount was over 50*l.* At the time when it was held, all other festivals outside London which had been proposed had been given up. We congratulate Mr. Lyell-Taylor on his courage, which has been fully justified.

MR. DANIEL MAYER promises his second London Festival, which will open on April 19th at Queen's Hall. There are to be six concerts, three in the afternoon and three in the evening. Mr. H. Verbruggen will again be conductor of the London Symphony Orchestra. Last year the whole of the week was devoted to Beethoven, and, as most of the nine Symphonies are constantly played, there was a doubt whether they would prove a special attraction. Success, however, was achieved, and was due in no small measure to the skill and enthusiasm of the conductor. This year Bach and Brahms will be added to Beethoven.

PERFORMANCES NEXT WEEK.

- | | |
|--------|-------------------------------------------------------------------|
| SON. | Concert, 3, Royal Albert Hall. |
| — | Monday Concert Society, 3, Queen's Hall. |
| — | Ballet Concert, 7, Queen's Hall. |
| MON. | London Symphony Orchestra, 3, Queen's Hall. |
| TUES. | Adelphi de Iara's Concert, 3, Æolian Hall. |
| WED. | London Choral Society, 'Elijah,' 7.30, Queen's Hall. |
| THURS. | Jean Sterling Mackinnay's Matinée, 3, Little Theatre. |
| — | Royal Philharmonic Society, 3, Queen's Hall. |
| — | Donald Torry's Beethoven Festival, 3.15, Æolian Hall. |
| FRI. | Leighton House Concert, 3.30, Leighton House. |
| SAT. | Dr. H. Walford Davies on 'Emergency Music,' 3, Royal Institution. |
| — | London Ballet Concert, 3, Royal Albert Hall. |
| — | Queen's Hall Orchestra, 3, Queen's Hall. |
| — | Donald Torry's Beethoven Festival, 3.15, Æolian Hall. |

DRAMA

European Dramatists. By Archibald Henderson. (Grant Richards, 6s.)

DURING the last three or four years we have been struck by the fact that the majority of books of essays on European drama reach us from the United States. We have had—to name only a few of the more substantial—critical works by Messrs. E. E. Hale, James F. Huneker, Charlton Andrews, and J. Brander Matthews, and a previous book by Mr. Archibald Henderson, upon which the present one is largely based. This body of criticism, taken as a whole, has some drawbacks. Mr. Henderson himself points out one of the worst, when he attacks the

"insistent convention that European figures must be presented to us solely as leaders in tendency, specialists in morbidity, heralds and promulgators of aberrant and distorted theories of conduct and philosophies of life."

Although he himself does not commit this stupidity, he nevertheless has a habit—curious in a critic of so wide a range—of establishing differences which do not matter in the least. He is, for example, for ever referring us back to Poe and Maupassant; sometimes to Nietzsche. He deals in turn with Strindberg, Ibsen, Maeterlinck, Wilde, Mr. Bernard Shaw, and Mr. Granville Barker, setting them up, one after the other, as all but unapproachable geniuses, and burning masses of Americanized superlatives on their altars. In most cases he gives a complete biographical treatment of his subject, but his essay on Mr. Shaw has the unique quality of not mentioning a single play by name, with one exception, in a quotation from another writer. Certain features of Mr. Henderson's work, such as the reiterated refrain, "Oh, that this too, too solid flesh would melt!" lend themselves to the suspicion that they have been thrown in from sheer force of habit.

In point of fact, the author's exaggerated eulogies go far to deprive his essays of critical value. His method carries with it its own *reductio ad absurdum*: he need only write a few more chapters on the same lines, and his readers will be entirely unable to see the rolling landscape of modern literature for Mr. Henderson's Brobdingnagian trees. As it is, to gain any comprehension of these essays we are compelled to go through a course of intellectual gymnastics, weeding out the masses of irrelevancies, discounting the superlatives, and translating the slight residuum into plain English. The result is almost trivial. The author suggests an analogy between Strindberg and Maeterlinck which promises to be interesting, but he does not follow it up. In his chapter on Wilde he gives Flaubert his due as regards the sources of 'Salome,' but virtually leaves Maeterlinck out of consideration.

Mr. Henderson is perhaps most nearly himself in his chapter on Mr. Shaw. Here, we must remember, he professes to speak with authority. He is personally acquainted with his subject, and is the

author of his largest biography. He speaks of Mr. Shaw throughout the book with a suggestion of something like ownership. We begin by noticing a few slips of actual fact. Mr. Henderson speaks repeatedly of the "Zeletical" Society. We wonder if he ever looked up this curious word in a dictionary. We should have thought that a biographer's primary duty was to be zetetical—that is, to proceed by inquiry. We emphasize this apparently trivial slip because it has been copied from Mr. Henderson's book on Mr. Shaw, into which it was imported from his 'Interpreters of Life and the Modern Spirit.' Sir Sydney (not Sidney) Olivier ceased to be Governor of Jamaica at least two years ago. "When Shaw finished his dramatic career" is a phrase which appears to have crept in out from an obituary notice prepared in advance. Finally, we dispute the statement, "As a comic dramatist, Shaw has always won the joyous appreciation of his auditors, never the intellectual perception of the critic." In this country certainly Mr. Shaw is far more the dramatist of the critic and the actor than of the suburban theatregoer. Mr. Henderson, in his usual way, first gives a short biographical history of Mr. Shaw, then proceeds to study his ideas. He has taken for his text apparently that passage in 'First Aid for Critics' in which Mr. Shaw, acknowledging his indebtedness to Samuel Butler, complains that he is received with "vague cacklings about Ibsen and Nietzsche." One after another, the principal upholders of derivative theories about Mr. Shaw are attacked, and more or less triumphantly refuted. We are gradually tempted to believe, with Mr. Henderson, that Mr. Shaw is unique, "the most versatile and cosmopolitan genius in the drama of ideas that Great Britain has yet produced." We are about to accept the view that Mr. Shaw's genius is entirely independent, that his mind soars freely through the realms of thought. At this critical point Mr. Henderson's fatal style grips him, and the whole argument crashes down in a superb anticlimax. In the concluding paragraph the author boldly forgets his whole thesis, and proclaims Mr. Shaw in a single breath the successor of Blake, Becque, Gilbert, Hogarth (!), Wilde, Whistler, Molière, Ibsen, Heine, Chamfort, and Sheridan. "As Mr. Bernard Shaw would say: 'Is it right, is it proper, is it decent?'"

TO CORRESPONDENTS.—F. H. E.—A. H.—S. G. R.—L. K. Y.—Received.

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